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Under the direction of MR TOM B. DAVIS.

FLORODORA

A MUSICAL COMEDY,

Book by

OWEN MALL.

Lyrics by

E. Boyd-Jones, Paul Rubens,
and

Music by

LESLIE STUART.

Vocal Score 7/6 net.

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FLORODORA.

BOOK BY OWEN HALL.

LYRICS BY ERNEST BOYD-JONES AND PAUL RUBENS.

MUSIC BY LESLIE STUART.

Characters.

CYRUS W. GILFAIN	...	{	<i>Proprietor of the Perfume and of the Island of Florodora.</i>	}	MR. CHARLES E. STEVENS.
FRANK ABERCOED...	...	{	<i>(Manager for Cyrus Gilfain of the Island of Florodora)</i>	}	MR. MELVILLE STEWART.
LEANDRO	...	{	<i>(Overseer of Farms)</i>	}	MR. FRANK HOLT.
CAPTAIN ARTHUR DONEGAL	...	{	<i>(4th Royal Life Guards—Lady Holyrood's Brother)</i>	}	MR. EDGAR STEVENS.
TENNYSON SIMS	...	{	<i>(Gilfain's Clerks)</i>	}	MR. ROY HORNIMAN.
ERNEST PYM	...	{		}	MR. ERNEST LAMBERT.
MAX AEPFELBAUM	...	{		}	MR. ALFRED BARRON.
REGINALD LANGDALE	...	{		}	MR. FRANK HASKOLL.
PAUL CROGAN	...	{		}	MR. SYDNEY MANNERING.
JOHN SCOTT	...	{		}	MR. FRANK WALSH.
ANTHONY TWEEDLEPUNCH	...	{	<i>(A Showman, Phrenologist, Hypnotist, and Palmist)</i>	}	MR. WILLIE EDOUIN.
DOLORES	...	{	<i>(Florodorean Girls, heads of the various Farms)</i>	}	MISS EVIE GREENE.
VALLEDA	...	{		}	MISS NANCY GIRLING.
INEZ	...	{		}	MISS LYDIA WEST.
JOSÉ	...	{		}	MISS LILY MCINTYRE.
JUANITA	...	{		}	MISS FANNY DANGO.
VIOLANTE	...	{		}	MISS BLANCHE CARLOW.
CALISTA	...	{		}	MISS BEATRICE GRENVILLE.
ANGELA GILFAIN	...	{	<i>(Friends of Angela Gilfain)</i>	}	MISS KATE CUTLER.
DAISY CHAIN	...	{		}	MISS EDITH HOUSELEY.
MAMIE ROWE	...	{		}	MISS JANE MAY.
LUCY LING	...	{		}	MISS NORA MOORE.
CYNTHIA BELMONT	...	{		}	MISS BERYL SOMERSET.
LOTTIE CHALMERS	...	{		}	MISS NELLIE HARCOURT.
CLARE FITZCLARENCE	...	{		}	MISS NINA SEVENING.
LADY HOLYROOD	...	{		}	MISS ADA REEVE.

Florodorean Farmers, Labourers, Flower Girls, Welsh Peasants, &c.

ACT I.—*Florodora, a small Island in the Philippines.*

ACT II.—*Abercoed Castle, Wales.*

PRODUCTION BY SYDNEY ELLISON.

FLORODORA.

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FLORODORA.

A Musical Comedy.

Lyrics by
ERNEST BOYD-JONES & PAUL RUBENS.

Book by
OWEN HALL.

Music by
LESLIE STUART.

No 1.

OPENING CHORUS.

"FLOWERS A-BLOOMING SO GAY."

(Words by E. BOYD-JONES.)

Moderato.

PIANO. *p*

p

Flow - - ers a - bloom - ing so gay,

Flow - - ers a - bloom - ing so gay,

simile.

p

Ro - ses on ev - 'ry tree.....

Ro - ses on ev - 'ry tree..... Flow - - ers a -

Flow - - ers a -

Ro - ses grow on ev - 'ry tree,

- bloom - - ing so gay And ro - - ses on..... the
 - bloom - - ing so gay And ro - - ses on..... the
 Ro-ses grow on ev-'ry tree.

The first system of the musical score consists of four staves. The top two staves are vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The third staff is a bass line, also in treble clef, with lyrics underneath. The fourth staff is a piano accompaniment, consisting of a grand staff (treble and bass clefs) with chords and melodic lines.

Sweet as words that lov-ers can say, Fair as the whis - p'ring
 tree, As words that lov-ers can say, Fair as the whis - p'ring
 tree.

The second system of the musical score continues with four staves. The vocal parts (top three staves) and piano accompaniment (bottom staff) follow the same format as the first system. The lyrics are written below the vocal staves. The piano accompaniment continues with chords and melodic lines.

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

sea Ro - ses soft - ly bloom - ing, To your sweet per - fum - ing

Ro - ses soft - ly

Ro - ses soft - ly

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with longer note values and some arpeggiated figures.

Say "good-bye"..... Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

Say "good-bye," But Fra - gran - cy dis - til - ling, Will - ing or un - will - ing,

bloom - ing, Say "good - bye;"..... Say... "good -

bloom - ing, Say "good - bye;"..... Say "good -

The piano accompaniment continues with similar textures, featuring arpeggiated chords in the treble and sustained or moving lines in the bass.

ye must die So should we maid - ens

ye must die Should we maid - ens

- bye"..... Should maid - ens

- bye"..... Should maid - ens

too Heed the hours that fly a -

too Heed the hours that fly, fly a -

too Heed the hours that fly, fly..... a -

too Heed..... the hours that fly, that fly a -

- way, a - way, For..... of flow'rs or maid 'tis

- way, a - way, For of flow'rs or maid 'tis

- way, a - way, For of flow - - ers or.

- way, a - way, For of flow - - ers or

f *p*

true That life, a - las! is..... but a day So

true That life, a - las! is..... but a day, 'tis true.

maid 'tis true That life is but a day, a - las! 'tis true.

maid 'tis true..... That life is but a day, a - las! 'tis true.

f

should we maid - ens too Heed the hours that fly a -

Should we maid - ens too Heed the hours that fly, fly a -

Should maid - ens too Heed the hours that fly, fly..... a -

Should maid - ens too Heed the hours that fly, that fly a -

p *f* *p*

- way, a - way, For of flow - - er or maid... 'tis true.... That

- way, a - way, For of flow - - er or maid... 'tis true.... That

- way, a - way, For of flow - - er or maid... 'tis true That

- way, a - way, For of flow'r or maid, or maid... 'tis true.... That

f *p* *f*

life,.... a - las! is but..... a day.

life,.... a - las! is but..... a day

life, a - las! is but a day

life, a - las! is but a day

f

L'istesso tempo.

And through the day..... 'Tis thus we wan - der,

And through the day..... 'Tis thus we wan - der,

And through the live - long day..... 'Tis thus ye

And through the live - long day..... 'Tis thus ye

L'istesso tempo.

mf

And through the live - long day..... 'Tis thus ye

dream - ing, dream - ing 'Mid the flow - - - -

dream - ing, dream - ing 'Mid the flow - - - -

wan - der, dream - ing.. id - ly 'Mid the flow - ers gay,

wan - der, dream - ing.. id - ly 'Mid the flow - ers gay,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "dream - ing, dream - ing 'Mid the flow - - - -", "dream - ing, dream - ing 'Mid the flow - - - -", "wan - der, dream - ing.. id - ly 'Mid the flow - ers gay,", and "wan - der, dream - ing.. id - ly 'Mid the flow - ers gay,".

- - ers, With vis - ions soar - ing wide - ly, wide - ly To

- - ers, With vis - ions soar - ing wide - ly, wide - ly To

With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that

With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "- - ers, With vis - ions soar - ing wide - ly, wide - ly To", "- - ers, With vis - ions soar - ing wide - ly, wide - ly To", "With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that", and "With vis - ions soar - ing, soar - ing wide - ly, wide - ly To that".

that fae - - - ry land That on - - ly maids dis -

that fae - - - ry land That on - - ly maids dis -

fae - ry land..... That on - - ly maid - en

fae - ry land..... That on - - ly maid - en

- cov - er..... Wand - - 'ring hand..... in

- cov - er..... Wand - - 'ring hand..... in

can dis - cov - er... Wand - - 'ring hand in hand With

can dis - cov - er... Wand - - 'ring hand in hand With

hand With Cu - pid for lov - - - er.

hand With Cu - pid for lov - - - er.

Cu - - pid for a lov - - - er.

Cu - - - pid for lov - - - er.

This block contains a vocal score for four voices (Soprano, Alto, Tenor, and Bass). The lyrics are: "hand With Cu - pid for lov - - - er." The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal lines are written on staves with treble and bass clefs. The lyrics are printed below the corresponding vocal staves.

Entrance of Spanish Girls.

ff

This block contains the piano accompaniment for the "Entrance of Spanish Girls." The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano part is written on staves with treble and bass clefs. The first measure of the piano part is marked with a forte dynamic (*ff*). The piano part features a rhythmic melody in the right hand and a more complex, arpeggiated accompaniment in the left hand. The music is divided into four systems, each with a grand staff (treble and bass clef).

Flo - ral..... Flo - ro - do - ra,..... Of all per - fumes..... di - -

Flo - ral..... Flo - ro - do - ra,..... Of all per - fumes..... di - -

mf

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, both containing the lyrics "Flo - ral..... Flo - ro - do - ra,..... Of all per - fumes..... di - -". The bottom two staves are piano accompaniment staves in bass clef. The piano part begins with a mezzo-forte (*mf*) dynamic marking and features a series of chords and moving lines in both hands.

- vine,..... As god - dess..... we a - dore her..... In her

- vine,..... As god - dess..... we a - dore her..... In her

The second system of the musical score also consists of four staves. The top two staves are vocal staves in treble clef, both containing the lyrics "- vine,..... As god - dess..... we a - dore her..... In her". The bottom two staves are piano accompaniment staves in bass clef. The piano part continues with chords and moving lines, maintaining the musical texture established in the first system.

flow - - - 'ry shrine Her gifts on our is - land be -

flow - - - 'ry shrine Her gifts on our is - land be -

The first system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a triplet of eighth notes (flow - - - 'ry) followed by a half note (shrine) and then a series of eighth notes (Her gifts on our is - land be -). The bottom two staves are piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords and single notes.

- stow - ing, ... There lies in each flow'r gai - ly blow - ing A

- stow - ing, ... There lies in each flow'r gai - ly blow - ing A

The second system of the musical score continues the vocal and piano parts. The vocal staves (top two) continue the melody from the first system, with the lyrics "- stow - ing, ... There lies in each flow'r gai - ly blow - ing A". The piano accompaniment (bottom two staves) continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

for_tunene'er end_ing To maids that are tend_ing The shrine of our Saint Flo-ro -

for_tunene'er end_ing To maids that are tend_ing The shrine of our Saint Flo-ro -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have a melodic line with some triplets and rests. The piano accompaniment features chords and moving lines in both hands.

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

- do - ra..... Flo - ra, Flo - ra,..... Flo - ro - do - ra,..... Of all

Ah, Flo - ra,..... Flo - ro

Ah, Flo - ra,..... Flo - ro -

The second system continues the musical piece. It features four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The vocal parts include triplets and long notes. The piano accompaniment includes a *mf* (mezzo-forte) marking and features chords and moving lines. The system concludes with a final chord in the piano part.

per - fumes di - - vine..... As god - dess we a -

per - fumes di - - vine..... As god - dess we a -

- do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,

- do - - ra di - vine, Ah, Flo - ro - do - - ra, Ah,

- dore her..... In her flow - - 'ry shrine..... Her

- dore her..... In her flow - - 'ry shrine..... Her

Flo - ra,..... In her flow - - 'ry shrine..... Ah,

Flo - ra,..... In her flow - - 'ry shrine..... Ah,

gifts on our is-land be-stow-ing,..... There lies in each flow'r gai-ly

gifts on our is-land be-stow-ing,..... There lies in each flow'r gai-ly

Flo-ra,..... Ah, Flo-ro-do-ra, Flo-ro-

Flo-ra,..... Ah, Flo-ro-do-ra, ah, Flo-ra..... di-

poco rall. *a tempo*

blow-ing..... A for tune ne'er-end-ing To maids that are tend-ing The shrine of our

blow-ing..... A for tune ne'er-end-ing To maids that are tend-ing The shrine of our

- do - - ra di - vine, To maids that are tend-ing The shrine of our

- vine,..... di - vine, To maids that are tend-ing The shrine of our

poco rall. *a tempo*

Saint Flo - ro - do - ra..... So dance once a - gain The gay Ca - bal -

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

Saint Flo - ro - do - ra..... So dance once a - gain, a - gain,.....

ler - o, And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing a bo -

..... And sing a bo - ler - o re - frain,..... and sing be -

..... And sing a bo - ler - o re - frain,..... and sing,

- ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -
 - ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -
 - ler - o, bo - ler - o re - frain, Dance..... Ca - bal - ler - o a -
 sing a - gain, bo - ler - o re - frain,..... Ca - bal - ler - o a -
 - gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....
 - gain, Ca - - - bal - - - ler - - - o, Sing a bo -
 - gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....
 - gain, Ca - bal - ler - - - - - - - - - o, Sing a bo -
 - gain, Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing.....
 - gain, Ca - bal - ler - - - - - - - - - o, Sing a bo -

..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

- ler - - o, and dance Ca - bal - ler - - o a - gain.....

..... a bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

- ler - o, bo - ler - o, and dance Ca - bal - ler - - o a - gain.....

..... So should we maid - ens too..... Heed the hours.....

..... So should we maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

..... So should ye maid - ens too..... Heed the hours.....

ff

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... that fly a - way,..... For of flow'r or maid 'tis true.....

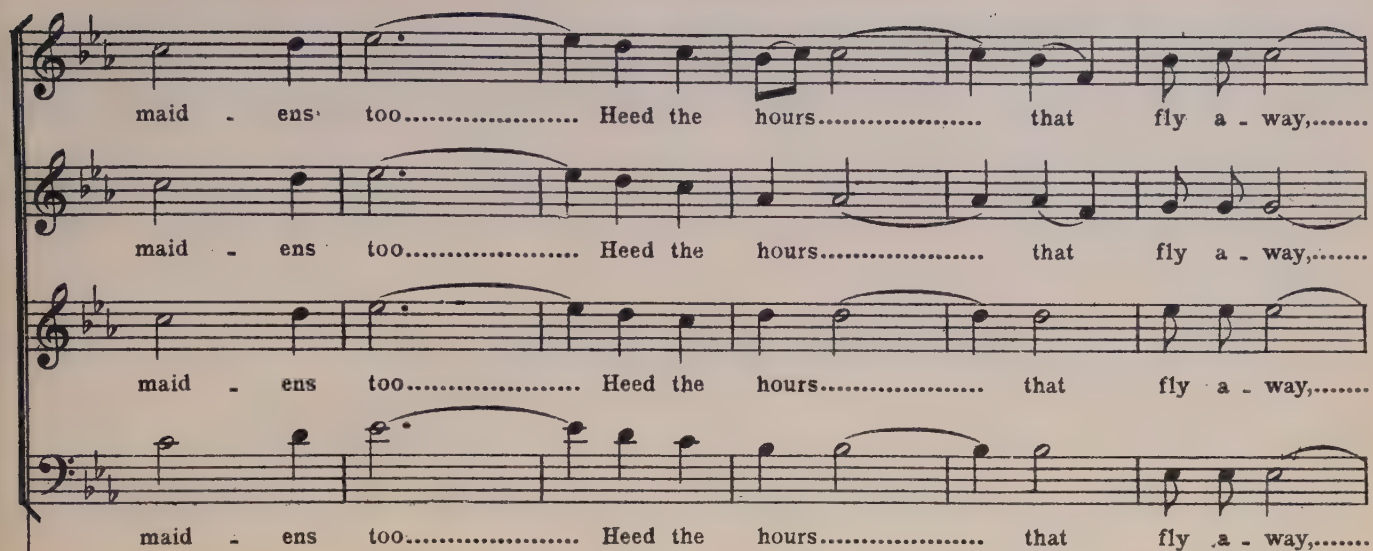
..... that fly a - way,..... For of flow'r or maid 'tis true.....

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should we

..... That life, a - las! is..... but a day. So should ye

..... That life, a - las! is..... but a day. So should ye'

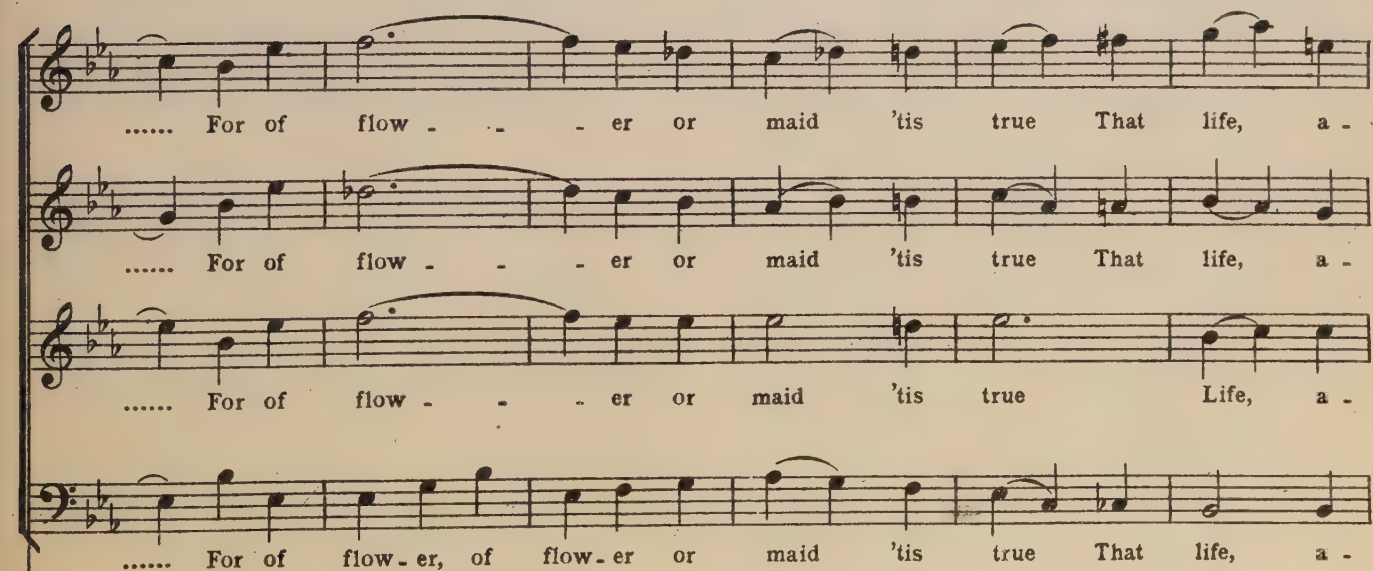


maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

maid - ens too..... Heed the hours..... that fly a - way,.....

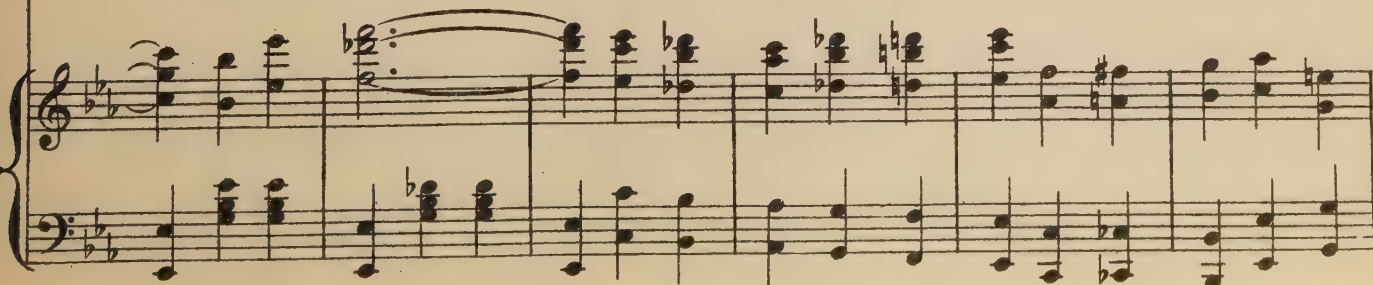



..... For of flow - er or maid 'tis true That life, a -

..... For of flow - er or maid 'tis true That life, a -

..... For of flow - er or maid 'tis true Life, a -

..... For of flow - er, of flow - er or maid 'tis true That life, a -



_ las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... As a

_ las! is but..... a day. Flo - ro - do - ra, Flo - ro - do - ra,..... A a

_ las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a

_ las! is but a day. Flo - ro - do - ra, Flo - ro - do - ra, As a

ff

god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,

god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,

god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,

god-dess or queen we a - dore her, Flo - ro - do - ra, Flo - ro - do - ra,

With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -

With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -

With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -

With the gay cas - tag-nette dance be - fore her. Flo - ro - do - ra, Flo - ro -

- do - ra, As a god-dess or queen we a - doré her, Ca-bal - ler - o,

- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,

- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,

- do - ra, As a god-dess or queen we a - dore her, Ca-bal - ler - o,

Sing bo - ler - o, sing bo - ler - o, sing a bo -

Sing bo - ler - o, sing bo - ler - o, sing a bo -

Sing bo - ler - o, sing bo - ler - o, sing a bo -

Sing bo - ler - o, sing bo - ler - o, sing a bo -

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

- ler - o, dance Ca - bal - ler - o a - gain.....

fff

No. 2.

THE CLERKS' SONG.

(Sims, Pym, Aepfelbaum, Langdale, Crogan & Scott.)

"THE CREDIT'S DUE TO ME."

Words by

ERNEST BOYD-JONES.

Allegro.

PIANO. *ff*

§ ALL.

Fresh from the count-ing-house are we, Where ev-'ry day from ten till three We
(SIMS) As po-et of this es-tab-lish-ment, My pretty po-et-i-cal puffs are sent To the

p

em-u-late the bus-i-est bee That e-ver buzz'd in clo-ver; On
end of the world, so I in-cline To think the cre-dit's en-tire-ly mine. I (AEP.)

six high stools we sit, in-tent, On six mag-ni-fi-cent led-gers bent, With-gor-res-pond mit-de gread-est ease, In twen-ty dif-fer-ent lan-gua-gees For a

(PYM.)

- out us this es-tab-lish-ment Would sure-ly top-ple o-ver. All you pound a week so you'll a-gree De-gredit's en-tire-ly due to me. As

(LANG.)

o-thers may toil with pen and ink, All day at my desk I sit and think, This un-der as-sist-ant sub-cashier, With long quill pen and frown se-vere, I

(THE OTHERS.)

be-ing thus, you'll all a-gree The credit's en-tire-ly due to me. I make out bills, and so you see The "Credit's" en-tire-ly due to me.

beg to re-spect-ful-ly dis-a-gree, The cre-dit's en-tire-ly

due to me, The cre-dit, yes, the cre-dit is en-

-tire-ly due to me,— To me! to me!.....

LANGDALE.

it's due to me..... I'd like to

say..... it's due to me.....

ALL.
..... Let prais - es fall where praise is due, 'Tis

clear, from ev - 'ry point of view, If A we should give

cre - dit to, Why men - tion B or C?..... To

no con - clu - sion can we come, Or solve this com - pli -

ca - ted sum, If Twee - dle - dee,..... If

Twee - dle - dee to Twee - dle - dum Says, "Pooh!" to you, "Pooh

pooh!" to you, "Pooh pooh!" and "Fid - dle - dee - deel?"..... - dee?

1. 2.

D.C.

No 3.

SONG. (Dolores.)

"THE SILVER STAR OF LOVE."

(This number may be commenced at Φ next page.)

Tempo di Valse.

PIANO:

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'Bright sil - ver star... of love..... that shines for me, Bright sil - ver star... of love..... In the'. The piano part continues throughout the vocal lines, providing a steady accompaniment. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part is marked 'PIANO:' at the beginning. The vocal line is marked '(Sung off)' at the start of the first vocal phrase. The piano part includes a 'p' (piano) marking at the beginning of the first system.

Bright sil - ver star... of love..... that

shines for me, Bright sil - ver star... of love..... In the

time of our e - ven - tide..... When the heart is a - wea - ry and sad, 'Tis the

time a maid - en longs, 'Tis a time a maid - en longs,

She longs..... for the sil - ver star of love.....

(Entrance of Dolores.)

When love's star shines a - bove me, When the calm of the night falls a

- round - 'Tis the time When my heart tells of one who may love me,

When love's eyes gaze up - on me - Then the bright - ness of heavn is a -

- bove, ... For this love is the one sil - ver star that may guide me.

What..... need I care for the dreams..... Of a fair El - do -

p

- ra - do? When need I look for the day when

love..... grows old?..... Shine,..... fair - est

jew - el! Fair - est jew - el of the heav'ns... You are

light of my soul! You are fair - est, dear - est of all to me. Ah!

..... 'tis the sil - ver star of love That is shin - ing a - bove for me. 'Tis the

bright - est of all that eyes can see. 'Tis the bea - con of lov - ers' ecs - ta - cy; When the

heart is a wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the

time a maid - en longs For the light of the bright sil - ver

star of love 'Tis the bright sil - ver star.... of love.....

..... that shines for me. Bright sil - ver star.... of

love..... In the time of our e - ven - tide When the

heart is a - wea - ry and sad, 'Tis the time a maid - en longs,

'Tis the time a maid - en longs, She longs:..... for the

sil - ver star of love=..... She longs for the star... of love,.....

..... She sighs in the e - ven - tide,..... She longs for the

bright, bright sil-ver star of love— of love,..... of love.....

ff

..... She sighs for her star... of love,..... She longs for the bright star of

love,..... 'Tis the light of her soul, 'Tis the bright sil-ver star of love,..... of

love.....

No. 4.

DUET. (Dolores and Abercoed.)

"SOMEBODY."

Moderato.

PIANO.

p

DOLORES.

If you're in love with

some - bod - y,

Hap - py and luck - y

some - bod - y,

D

Tell me, I pray,... her name.... and say Where did you meet her?

D

What was the day When you met this some - bod - y?.....

A

To some - bod - y,

A

why should I tell the day?..... Well, give..... this kiss to

A

some - bod - y! There's none in the world like she.....

A

On land' and sea,..... Where - e'er I

A

be, My heart will be here,..... just here, with some - bod - y.

D

Ah! with some - bod - y!

A

Ah!

A

It is for you to tell, my la - dy, And since you know her

p

D

A

well, my la - dy, You are the im - age of some - bod - y— Yes,

D

A

It is for me to

you are the im - age of some - bod - y, some - bod - y Ah.....

D

A

tell this la - dy, And since I know her well, this la - dy,

..... my la - dy Ah!..... my la - dy

D I am the im - age of some - bod - y, of some - - - bod - y,

A you're the im - age of some - bod - y, of some - bod - y, yes, of

D I am the im - age of some - - - bod - y.....

A some - - - bod - y, some - - - bod - y.....

p

ABERCOED.

Who'd be a king? Not I, not I,

p

If I must part with some - bod - y, Plea - sure and pride on a

throne,... good - bye, To plea - sure and pride I'd say..... good - bye To re -

To some - bod - y why should you say good -
- main with some - bod - y.....

- bye?..... If you..... should fly a - way, a - way, Then

what would be come of some - bod - y? While you can

stay, ... come then what may, This world will be

heav'n, ... Yes, heav'n to some - bod - y.

Ah! Ah! to some - bod - y

A

It is for you to tell, my la - dy, And

p

since you know her well, my la - dy, You are the im - age of

p

some - bod - y Yes, you are the im - age of

p

It is for me to tell this la - dy, And
some - bod - y, some - bod - y. Ah!..... my la - dy,

p

since I know her well, this la - dy, I am the im - age of

Ah!..... my la - dy, You're the im - age of

some - bod - y, of some - - - - bod - y

some - bod - y, of some - bod - y, Yes, of

I am the im - age of some - - - bod - y.....

some - - - bod - y, some - - - bod - y.....

Ah!..... ah!.....

I love some - bod - y some - - bod - y, On

ah!..... You love this

land..... or sea, Where - e'er..... I be,..... I love this

p *p* *f*

some - bod - y And this some - bod - y loves you..... well.....

some - bod - y And this some - bod - y loves me..... well.....

some - - bod-y, I am the im - age of some - - - bod -

some - bod-y, Yes, of some - - body some - - - bod -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "some - - bod-y, I am the im - age of some - - - bod -" on the first line and "some - bod-y, Yes, of some - - body some - - - bod -" on the second line. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand, with some triplets indicated by a '3' over a group of notes.

- - V.....

- - y.....

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The vocal staves have lyrics: "- - V....." and "- - y.....". The piano accompaniment continues with a similar melodic and harmonic structure, featuring a 'p' (piano) dynamic marking. The system concludes with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic marking, indicating a gradual deceleration and softening of the music.

Nº 5.

CHORUS OF WELCOME

Words by

ERNEST BOYD-JONES.

Allegro.

PIANO.

pp

1798

cen

do

f

MEN.

Huz - zah!..... the

ff

mas_ter comes! Huz - zah!..... he comes!.....

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "mas_ter comes!" followed by a long rest, then "Huz - zah!....." and "he comes!.....". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with various intervals and a final flourish.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment maintains its rhythmic pattern, with the treble line showing more melodic development.

The third system of the musical score. The vocal line continues with the same melodic line. The piano accompaniment features a series of chords in the treble and a steady bass line.

Hail,..... from storm and sea and wind!.....

Hail,..... from storm and sea and wind!.....

Hail,..... from the storm and the sea and the wind!.....

Hail,..... from the storm and the sea and the wind!.....

ff

The fourth system of the musical score. It contains four staves of music. The first three staves are vocal lines, each with the lyrics "Hail,..... from storm and sea and wind!....." or "Hail,..... from the storm and the sea and the wind!.....". The fourth staff is a piano accompaniment starting with a forte (*ff*) dynamic. The piano accompaniment features a series of chords in the treble and a steady bass line.

Hail,..... the mas-ter in - dul-gent and kind!.....

Hail,..... the mas-ter in - dul-gent and kind!.....

Hail..... we, the mas-ter in - dul-gent and kind!.....

Hail..... we, the mas-ter in - dul-gent and kind!.....

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... He is..... re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

Lord of our isle,..... Let us wel - come his re - tur - ning - a

(ad lib.)

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And cheek that is burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

shout and a smile..... And a cheek with jol - li - ty burn - ing!

For,..... with pow'r not less than king's, ...

For,..... with pow'r not less than king's, ...

For,..... with a pow - er not less than a king's, ...

For,..... with a pow - er not less than a king's, ...

'Neath..... his rule and his shel-ter-ing wings.....

'Neath..... his rule and his shel-ter-ing wings.....

We,.....'neath his rule and his shel-ter-ing wings

We,.....'neath his rule and his shel-ter-ing wings

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

We can al-loy..... Our toil..... with jol-li-ty, So

We can al-loy..... Our toil..... with jol-li-ty, So

Here can al-loy..... Our toil with harm-less jol-li-ty, So

Here can al-loy..... Our toil with harm-less jol-li-ty, So

The piano accompaniment continues with harmonic support for the vocal lines.

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - fect U - to - pi - an qual - i - ty. So

life we en - joy..... Of a per - - - - - fect qual - i - ty. So

trip! trip! trip! To meet him and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to greet him From off the ship.

trip! trip! trip! To meet him, and then to go to the ship.....

trip! trip! trip! To meet him, and then to greet him From off the ship.

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

Huz - zah! Huz - zah! Huz - zah! Our

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

bright de light dis - play - ing By wild hur - ray - ing With might!.....

bright de - light dis - play - ing By wild hur - ray - ing With might and main!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Huz - zah! Huz - zah!

Bend we now The knee in cour - teous bow, Our hom - age dis -

Bend we now The knee in cour - teous bow, Our hom - age dis -

p

Music score for a song, page 57. The score is in G major (one sharp) and 4/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "We say 'Good - day' to you,..... We say 'Good - day' to you..... Our".

The score is divided into two systems. The first system contains the first two systems of the vocal staves and the piano accompaniment. The second system contains the next two systems of the vocal staves and the piano accompaniment.

The vocal staves are arranged in two pairs. The first pair (top two staves) has the lyrics: "We say 'Good - day' to you,..... We say 'Good - day' to you.....". The second pair (bottom two staves) has the lyrics: "Our".

The piano accompaniment is written for the left and right hands. It features a steady bass line and a melody that follows the vocal lines.

true and tried Phi - los - o - pher and guide, We cheer - i - ly
 true and tried Phi - los - o - pher and guide, We cheer - i - ly

say to you..... Now we de - fer to you..... We
 say to you..... Now we de - fer to you..... We

With them we vie With a

With them we vie With a

do!..... we do!

do!..... we do!

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts enter with the lyrics "With them we vie With a". The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with lyrics "do!..... we do!" written below.

shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-

shy and down - cast eye, And try to con - vey to you..... By a mer - ry "Good-

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics "shy and down - cast eye, And try to con - vey to you..... By a mer - ry 'Good-". The piano accompaniment continues with a similar melodic and bass line structure.

The third system of the musical score continues the vocal and piano parts. The vocal parts continue the melody with the lyrics "shy and down - cast eye, And try to con - vey to you..... By a mer - ry 'Good-". The piano accompaniment continues with a similar melodic and bass line structure.

-day to you".....

-day to you".....

How we de - fer to you..... . How we de -

How we de - fer to you..... How we de -

..... Hail we, with mer - ry fri - vo - li - ty,

..... Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

- fer to you..... Hail we, with mer - ry fri - vo - li - ty,

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

Song, dance, and jol - li - ty, O'er our home and our isle he will reign, For he re -

- turns to us a - gain!

- turns to us a - gain!

- turns to us a - gain! The

- turns to us a - gain! The

The

The

King..... re - turns a - gain

King..... re - turns a - gain

This system contains the first two systems of the musical score. It features two vocal staves at the top, each with a single note and the word "The". Below them are two more vocal staves, each with a line of lyrics: "King..... re - turns a - gain". The bottom of the system consists of a grand staff (piano) with two staves. The piano part begins with a series of chords and moving lines in both hands.

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

King..... re - turns a - gain. So trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

Trip! trip! trip! To meet him, and

This system contains the next two systems of the musical score. It continues the vocal parts with the lyrics "King..... re - turns a - gain. So trip! trip! trip! To meet him, and". The piano accompaniment continues with similar harmonic structures, including a section marked with a forte (*ff*) dynamic.

then to greet him from off the ship.

Huz - zah!

then to greet him from off the ship.

Huz - zah!

then to go to the ship.....

Huz - zah!

then to greet him from off the ship.

Huz - zah!

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

Huz - zah! Huz - zah! Our bright de - light dis - play - ing By

wild hur-ray-ing With might and main! Huz-zah!

wild hur-ray-ing With might and main! Huz-zah!

wild hur-ray-ing With might!..... Huz-zah!

wild hur-ray-ing With might and main! Huz-zah!

Huz-zah! Huz-zah!..... Our

Huz-zah! Huz-zah!..... Our

Huz-zah! Huz-zah! Huz-zah!..... Huz-zah! Huz-zah!.....

Huz-zah! Huz-zah! Huz-zah!..... Huz-zah! Huz-zah!.....

King is re - turn - ing

A

King is re - turn - ing

A

..... The mas - ter comes,..... we now de - fer.....

..... The mas - ter comes,..... we now de - fer.....

wel - come, re - turn - ing - Hail,..... the mas - ter, King..... and

wel - come, re - turn - ing - Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

..... Hail, mas - ter and King..... Hail, mas - ter and

ff

mas - ter, we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

King,..... we Hail you, Sir, from storm and sea, we hail, hail.....

..... Huz - zah!.....

..... Huz - zah!.....

..... Huz - zah!.....

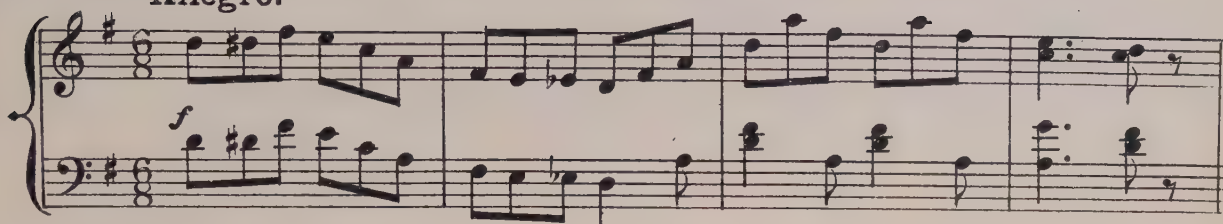
..... Huz - zah!.....

No 6. CONCERTED NUMBER. (English Girls & Clerks.)

"COME AND SEE OUR ISLAND"

Allegro.

PIANO.



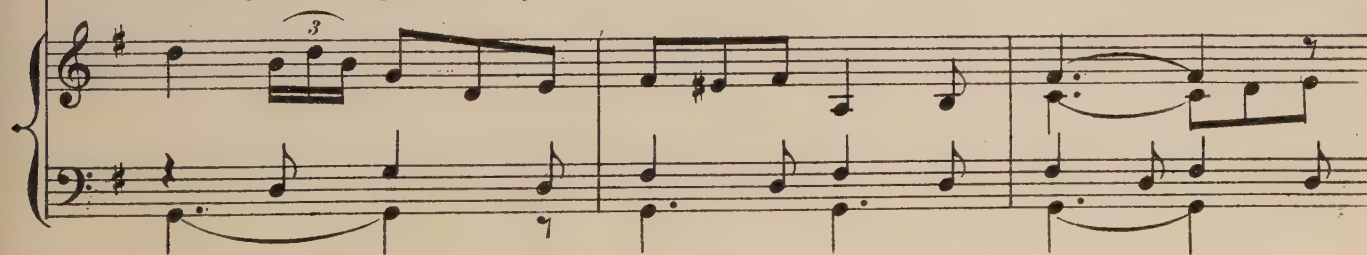
GIRLS.

Come, take us round to see the sights, From gay ba-zars to



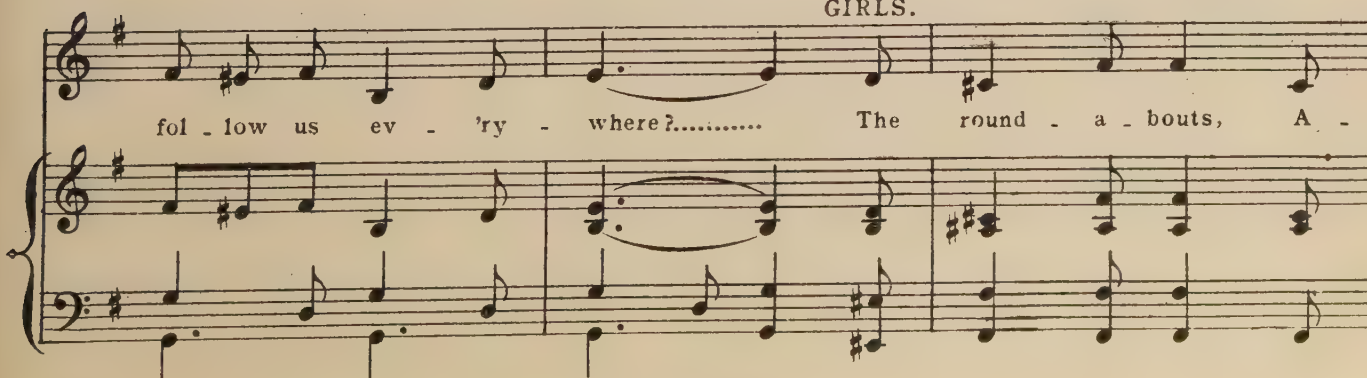
MEN.

sham glove fights, Will you fol-low us ev-'ry-where?..... Will you



GIRLS.

fol-low us ev-'ry-where?..... The round-a-bouts, A-



- mer - i - can swings, A - qua - ri - ums and zoos and things And

MEN.

all the fun of the fair..... Then fol - low us ev - 'ry -

GIRLS. So come, so come

- where; so come so come..... MEN. So come, so

come..... a - long,..... So come a - long with me.

MEN.

We hav - en't got an a - qua - ri - um, We don't pos - ess a

p

zoo, no! no! No Af - ri - can blacks with dus - ky backs Ta -

*fz**fz*

- tooed red, white and blue, We've no wax - work shows like

Ma - dame Tus - sauds, No Bi - o - graph have we,..... No

Lion Comique at a thousand a week, But come a long with

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "Lion Comique at a thousand a week, But come a long with".

me So come, ... so come, ... so

The second system of the musical score. The vocal line continues with the lyrics: "me So come, ... so come, ... so". The piano accompaniment includes a forte (*f*) dynamic marking in the left hand.

come a long with me So come a long and

The third system of the musical score. The vocal line continues with the lyrics: "come a long with me So come a long and". The piano accompaniment features triplet markings (3) in the right hand.

hear the song That na - ture sings the whole day long, And

The fourth system of the musical score. The vocal line continues with the lyrics: "hear the song That na - ture sings the whole day long, And". The piano accompaniment includes triplet markings (3) in the right hand.

o - ver the hills and far a - way, Like lambs in spring we'll

gai - ly play, So come a - long and hear the song That

na - ture sings the whole day long, And trip - ping - ly, skip - ping - ly,

oh, so gay, We will o - ver the hills a - way.....

Dance.



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** The treble staff features a series of eighth-note chords. The bass staff has a simple accompaniment of eighth notes. A *ff* (fortissimo) dynamic marking is present in the third measure. A triplet of eighth notes appears in the final measure of the treble staff.
- System 2:** The treble staff contains chords and eighth-note patterns. The bass staff continues the accompaniment. Triplet markings are present in the second and fourth measures of the treble staff.
- System 3:** Similar to the previous systems, with chords and eighth-note accompaniment. A triplet is marked in the final measure of the treble staff.
- System 4:** Continues the musical theme with chords and eighth-note accompaniment. Triplet markings are present in the second and fourth measures of the treble staff.
- System 5:** The final system on the page, concluding with a double bar line. It features chords and eighth-note accompaniment.

No 7.

SONG. (Lady Holyrood.)

"WHEN I LEAVE TOWN"

Words by
PAUL RUBENS.

Allegro.

PIANO

1. I'm a la - dy, don't for - get, With a sense of et - i - quette, And
 2. If I go to sup or dine, I know where to draw a line— A
 3. If I'm up just for the day, Lon - don seems quite bright and gay. Po -

all I say Is in the "Dai - ly Mail" next day.
 smart black frock, And al - ways home by twelve o - clock.
 - lice - - men smile As I go through the Park in style;

Dan - ces, mu - sic halls and plays, Draw - ing-rooms and smart soi - rées, Or
 I don't pay a thing at all — Bar a dread - ful Sun - day call; And
 'Bus - men greet me from a - bove; Cab - men drive me "just for love;" And

p

Hen - ley, Good - wood, and Pa - ree
 when my funds are sink - ing low, ...
 ev - 'ry wai - ter says that he

..... Owe their great suc - cess to me.
 Some - one sees to that, you know!
 Waits ex - - clu - sive - ly for me.

I'm known ev - 'ry-where - From Bays - wa - ter to Berke - ley Square; I've got a

sort of air That positively knocks you down. I'm so Gay, you know,

On the go, To and fro; There's no-thing a - ny-where a - bout That peo-ple seem to care a - bout When

I leave town! When I leave town, ...

No 8.

DUET. (Angela and Donegal.)

Words by
ERNEST BOYD-JONES.

"GALLOPING."

Allegro.

PIANO.

ANGELA.

1. Love in his youth is a fie - ry steed,
2. Love, when he com - eth in mid - dle age,

DONEGAL.

Gal - lop - ing, gal - lop - ing, gal - lop - ing gai - ly,
Dif - fer - ent, dif - fer - ent horse al to - ge - ther,

Need - ing no spur as he'll
Will - ing to trot with his

wild - ly speed, wild - ly speed O - ver new pas - tures dai -
e - quip - age, e - quip - age, Learn - ing the length of his teth -

Ta - king the bit his
Jog - trot's the pace tho' it
- - - - - ly, dai - ly, dai - ly.
- - - - - er, teth - er, teth - er.

teth..... be - tween, Brook - ing no mas - ter,
is,..... in truth, Thoughts of the man - ger,
Fast - er and fast - er,
Fraught with less dan - ger,

O - ver the ditch - es and hed - ges so green,.....
 Short - en the wind for the flights of youth,.....

O - - ver the green,.....
 Flights..... of youth,.....

O - - ver the green,..... Blind to the fu - ture and
 Flights..... of youth,..... Nev - er is like - ly to

Blind to the fu - ture and
 Nev - er is like - ly to

threat-ened dis-as-ter, Gal-lop-ing, gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Stead-i-ly, stead-i-ly am-bling, am-bling.

Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens
Wo-man's the dri-ver and Love's the steed That car-ries the bur-dens

dai-ly oh! So keep him in train-ing, then life..... in-deed Goes
dai-ly oh! So keep him in train-ing, then life..... in-deed Goes

gal-lop-ing, gal-lop-ing gai - ly O! Ah!..... So

gal-lop-ing, gal-lop-ing gai - ly O! Ah!..... So

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

keep him in train - ing, then life in - deed Goes gal - lop - ing gai - ly,

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

gai - ly on, goes gal - lop - ing gai - ly, gai - ly on. Ah!.....

..... Ah!..... Gal - lop - ing, gal - lop - ing

..... Ah!..... Gal - lop - ing, gal - lop - ing

O!..... Gal - lop - ing, gal - lop - ing oh!..... gai - - ly,

O!..... Gal - lop - ing, gal - lop - ing oh!..... gai - - ly,

gai - ly, gai - - ly..... - ly.....

gai - ly, gai - - ly..... - ly.....

Nº 9.

TRIO. (Lady Holyrood, Gilfain and Tweedlepunch.)

"I WANT TO MARRY A MAN, I DO."

Words by
PAUL RUBENS.

Allegro.

PIANO.

Lady H. GIL. TWEED.

I want to mar - ry a man, I do, I do, She does, She
A hus - band I want to a - dore, I do, I do, She does, She

Lady H.

do..... I want to tell you my plan, I do, I
do.....(GIL)Who's not been a hus - band be fore, She do, She

GIL.

TWEED.

Lady H.

do, She does, She do..... There's no use in look - ing a -
do, (L.H.) She does, (TW.) She do..... (L.H.) I won't have a hus - band who

_bout each day For hus - bands eith - er dull or gay, I've
wears a low hat Or goes to dine in some one's flat, (GIL) Or

got to get one who is built my way, If I want to get one that will
one who's ad - dic - ted to sleep on the mat(LH)Or I think I should know what to

GIL.

TWEED.

do, will do, I do, She does, She do.....
do, to do, I do, She does, She do.....

Lady H.

You've got to get hold of the right one, And all will be right as right can

be..... The task is _n't quite such a light one, And can't be performed for a

fee..... You don't want a stay-out-all - night one, Or one who in - dul - ges in af - ter - noon

GIL.

tea; If You on - ly get hold of the right one It's ea - sy as A. B. C., As

ALL.

1.

2.

A. B. C., It's as ea - sy as A. B. C..... C.....

No 10.

SONG. (Angela and Chorus.)

"THE FELLOW WHO MIGHT."

Words by

J. HICKORY WOOD.

Allegretto.

PIANO.

The musical score is written for piano. It begins with an introduction marked 'Allegretto.' and 'PIANO.' in 6/8 time. The introduction consists of two staves of piano accompaniment. Following the introduction are three verses of a song, each with a vocal line and piano accompaniment. The lyrics are as follows:

1. There was a maid - en de - ci - ded - ly fair, And fair - ly de - ci - ded in
 2. She spoke of the joys of a batch - e - lor's life, So hap - py so care - less and
 3. When cou - ples are mar - ried, of course we're a - ware That one of them ought to o -

mind,..... Who sought her af - fin - i - ty ev - e - ry - where, But
 free,..... She'd not be a man who was tied to a wife, She'd
 - bey;..... Which seems an ar - range - ment a tri - fle un - fair To

CHORUS.

found him not ea - sy to find. She..... found him not ea - sy, not
 ne - ver get mar - ried, not she, She'd..... ne - ver get mar - ried, get
 such as pre - fer their own way - To such as pre - fer, as pre -

(SOLO.)

ea - sy to find, not ea - sy to find, not she..... She
 mar - ried, not she, get mar - ried, no, no, not she..... She
 fer their own way. And ma - ny pre - fer their own way..... But

pass'd all the men she knew in re - view, But none were ac - cep - ta - ble
 won - der'd that men' should care to be wed, And thought them ex - ceed - ing - ly
 when this en - gag - ing young cou - ple were wed, There was one did ex - act - ly as

quite,..... In fact she de - ci - ded they'd none of them do,
 good,..... Of course when she put it in that way he said,
 bid;..... Which was per - fect - ly right, but, as ev - 'ry one said,

ANGELA.

CHORUS.

Ex - cep - ting a fel - low, a
 "I'm one of the fel - lows, the
 It was - n't the wo - man, the

None of them do, do, do
 That way he said, said, said
 Ev - 'ry one said, said, said

fel - low who might, Ex - cep - ting a fel - low who might.....
 fel - lows who would, I'm one of the fel - lows who would?.....
 wo - man who did, It was - n't the wo - man who did.....

Ex - cep - ting a fel - low who might.....
 "I'm one of the fel - lows who would?.....
 It was - n't the wo - man who did

The fel - low who might, might, might- who might; At first their ac - quain - tance was
 The fel - low who would, would, would- who would; The maid - en of course un - der -
 The wo - man who did, did, did- who did, Who did - n't do as she was

p

slight, was slight, But tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 stood, stood, stood, And tho' no - bo - dy knew how it hap - pen'd, it grew Un -
 bid, bid, bid, And tho' no - bo - dy knew how it hap - pen'd, it's true That

- til they were ve - ry good friends were the two - The maid - en with eyes of a
 - til they were al - ways to - ge - ther, these two - The maid - en with eyes of a
 one of this cou - ple was boss of the two - The wife who com - man - ded her

beau - ti - ful blue And the fel - low who might, might, might.....
 beau - ti - ful blue And the fel - low who would, would, would.....
 hus - band to do, And the hus - band who did, did, did.....

(Bouche fermée.)

D.C.

CHORUS

The fel - low who might, might, might, who might; At

The fel - low who might, might, might, who might; At

The fel - - - low who might, who might;.... At

The fel - - - low who might, who might;.... At

p

first their ac - quain - tance was slight, was slight Tho'

first their ac - quain - - tance slight, was slight,..... Tho'

first it was slight, was slight, Tho'

first it was slight, was slight, Tho'

no - bo - dy knew how it hap-pen'd, it grew Un - til they were ve - ry good

no - - bo - dy knew..... They were good

no - - bo - dy knew The two.....

no - - bo - dy knew..... The two.....

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a steady eighth-note bass line and chords in the treble, with some measures containing a '7' indicating a seventh chord.

friends were the two— The maid - en with eyes of a

friends the two— The maid - en with eyes of a

..... The maid with

..... The maid with

The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system, supporting the vocal lines.

(Bouche fermée.)

beau - ti - ful blue And the fel - low who might, might, might

beau - ti - ful blue And the fel - low who might, might, might

eyes of blue, The fel - low who might, might, might

eyes of blue, ... The fel - low who might

F. & D.6285.

Nº 11.

SONG. (Gilfain.)

"PHRENOLOGY."

Words by
ERNEST BOYD-JONES.

Allegro moderato.

%

PIANO.

1. There is no - thing we dis - pa - rage Like an
2. If her "bump of love" is big - ger Than the

ill - as - sort - ed mar - riage, You must choose your wife with
nor - mal, you can fi - gure Out the num - ber of her

phren - o - lo - gic care; For the realm be - neath her bon - net Has your
form - er love af - fairs, You may look for much vex - a - tion From pro -

fu - ture mapp'd up - on it, So when you're en - gaged,..... take
- mis - cu - ous flirt - a - tion On re - turn - ing home..... all

down her hair.....
un - a - wares.....

CHORUS. *unis.*

When you're en - gaged, take down her
Re - turn - ing home all un - a -

Tho'she may de - clares it fid - gets, As you
Say it's mark'd but ve - ry slight - ly, You may

hair,..... when you're en - gaged.
wares..... all un - a - wares.

fum - ble with your di - gits, You re - veal a well de -
guess that shé'll po - lite - ly, When you kiss her, turn a

- vel - oped "bump of crime" You may find her one day thick - nin' Your noc -
ve - ry chil - ly cheek, And you on - ly get ca - res - ses When she's

- tur - nal gruel with strychnine; Be ad - viséd and jilt her while there's
or - der - ing new dres - ses At the most not more than one a

time, And jilt her while there's time.
week, Not more than one a week.

Be ad - vised and jilt her while there's
At the most not more than one a

Be ad - vised and jilt her while there's
At the most not more than one a

time,..... So be ad - vised..... and jilt her while there's time,..... Be ad -
week,..... At the most..... not more than one a week,..... At the

time,..... Be ad - vised, be ad - vised,..... be ad -
week,..... At the most, at the most,..... At the

So you no
Ah! but the

- vised..... and jilt her while there's time.
most..... not more than one a week.

- vised,..... while there's time.
most..... one a week.

wed - ding need be dread - ing Once phren - o - lo - gy's de - fined What is the
mar - riage I dis - pa - rage Is the u - sual blind af - fair;..... Just a

vir - tue that will hurt you, And the vice you need - n't mind. Set
scram - ble at a gam - ble With the pri - zes ve - ry rare. Ere the

p

sci - ence at de - fi - ance, And to grief you're sure to come, If you are
cri - sis my ad - vice is, With your fin - ger and your thumb, Ex - plore the

scorn - ing ev - 'ry warn - ing Of the cran - - - i - -
moun - tains and the mole - hills Of the cran - - - i - -

- um!
- um!

yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum yum

pp So you no wed - ding need be dread - ing Once phren -

yum yum yum yum yum. What is the vir - tue that will hurt you, And the
 o - lo - gy's de - fined What is the vir - tue that will
 hurt you..... Set sci - ence at de - fi - ance, And to
 vice you need - n't mind. Set sci - ence at de - fi - ance, And to
 vice you need - n't mind.

grief you're sure to come If you are scorn-ing ev-'ry warn-ing Of the

grief you're sure to come If you are scorn-ing ev-'ry warn-ing Of the

cran - i - um. - um.

cran - i - um. - um.

Fine.

No 12.

TRIO. (Lady Holyrood Donegal and Angela.)

"WHEN AN INTERFERING PERSON."

Words by
PAUL RUBENS.

Tempo di Polka.

DONEGAL.

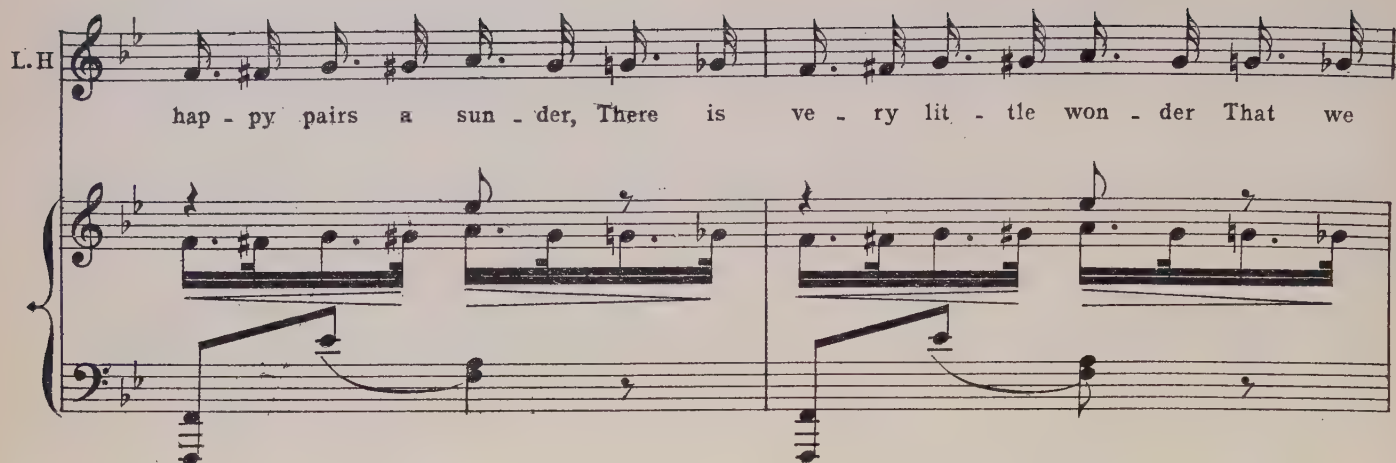
PIANO. *f* *p*

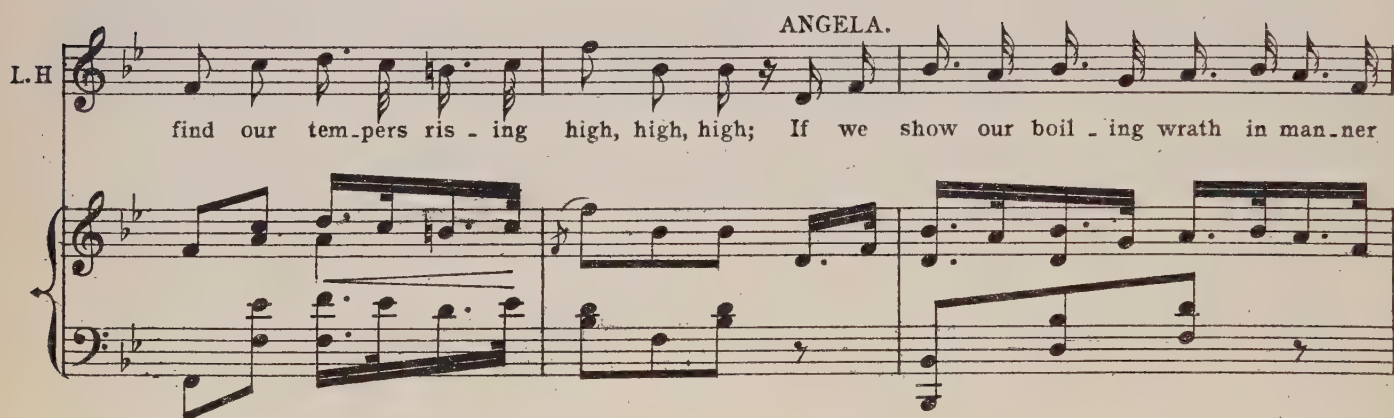
When an

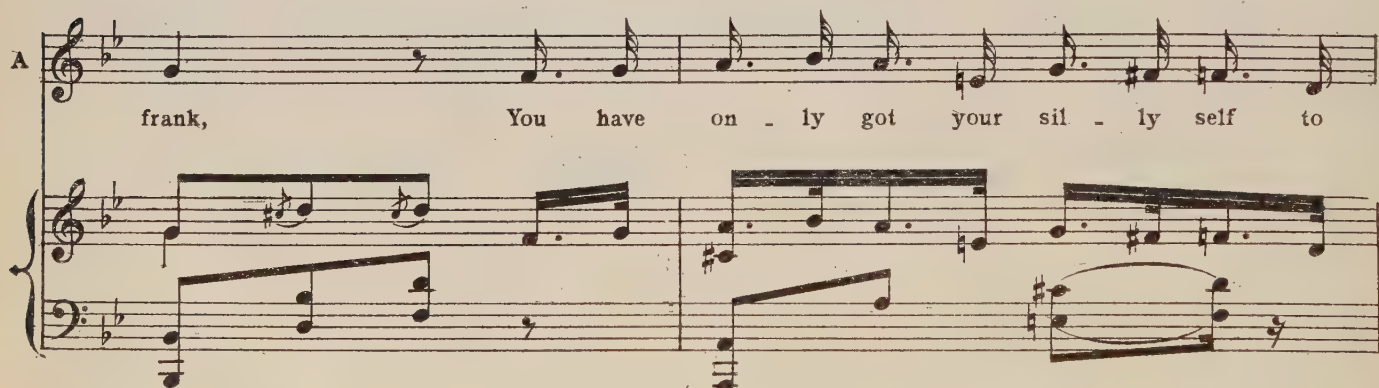
D in - ter - fer - ing per - son, such as you, Makes a

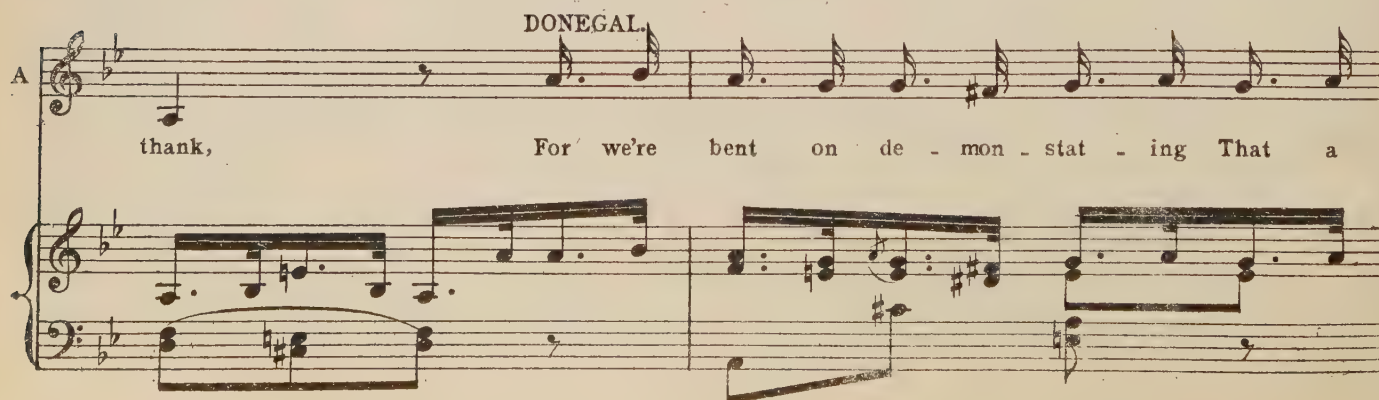
D LADY H. Put - ting

fuss be - cause he's no - thing else to do,

L.H.  hap - py pairs a sun - der, There is ve - ry lit - tle won - der That we

L.H.  ANGELA.
find our tem - pers ris - ing high, high, high; If we show our boil - ing wrath in man - ner

A  frank, You have on - ly got your sil - ly self to

A  DONEGAL.
thank, For we're bent on de - mon - stat - ing That a

LADY H. ANGELA.

D

man to ir - ri - tat - ing Is a duf - fer And a

ALL.

A

buf - fer: For a - bu - ses we're in - tent on let - ting fly, fly, fly.

LADY H. ANGELA. DONEGAL.

For, tho' you've been a mar - tin - et, A

A mar - tin - et - et - et,

A mar - tin - et - et - et,

L.H. man like you must not for - get When op - po - si - tion once you've

A Don't you for - get, for - get When op - po - si - tion once you've

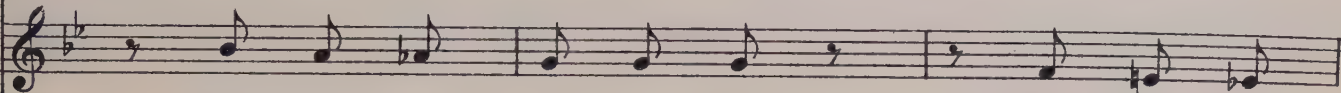
D Don't you for - get, for - get When op - po - si - tion once you've

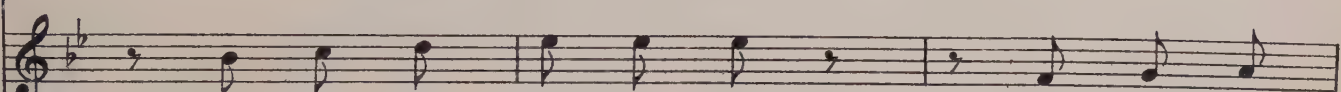
L.H. met, met, met, 'Twill cost you dear to pay the debt, debt, debt; We'll

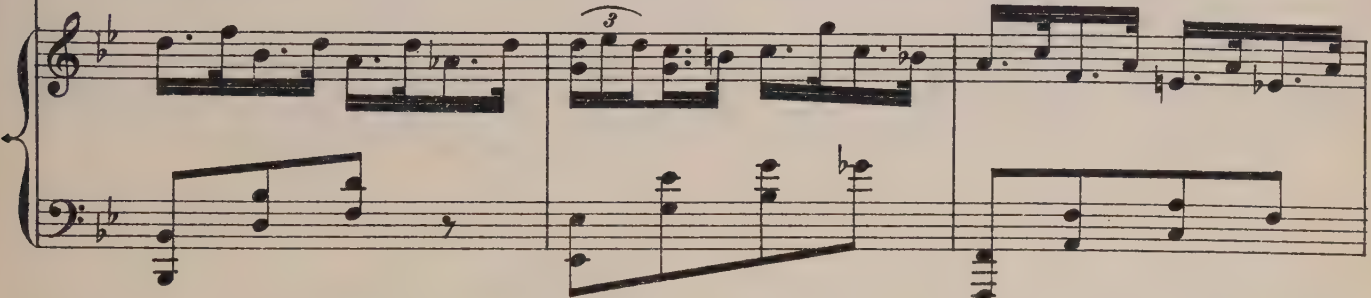
A met, you've met, you've met, 'Twill cost you dear to pay the debt, the debt, the debt;

D met, ... 'Twill cost you dear to pay the debt, debt, debt;

L.H.  make you real - ly un - der - stand We've got you well in

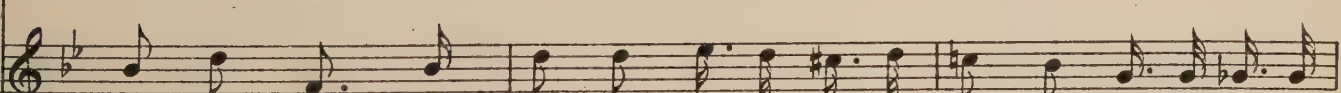
A  You'll real - ly un - der - stand We've got you

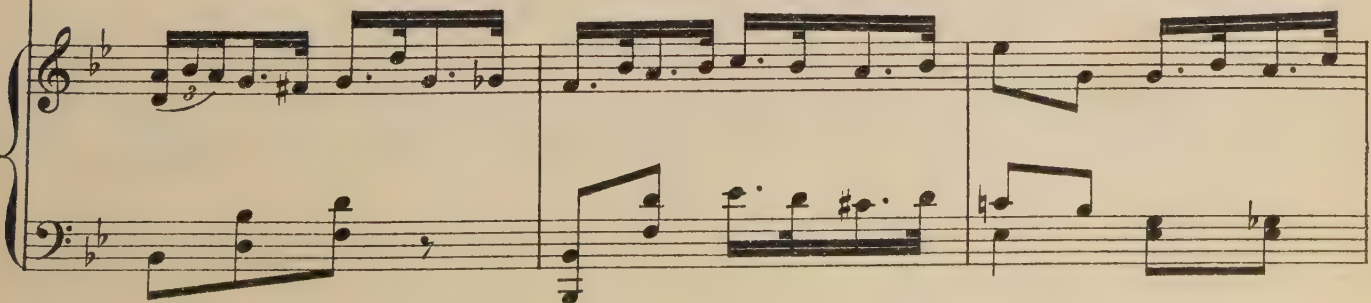
D  You'll real - ly un - der - stand We've got you



L.H.  hand, in.... hand, For men like dol - lies have to swing for fol - lies, so a

A  well in.... hand, For men like dol - lies have to swing for fol - lies, so a

D  well in hand, For men like dol - lies have to swing for fol - lies, so a

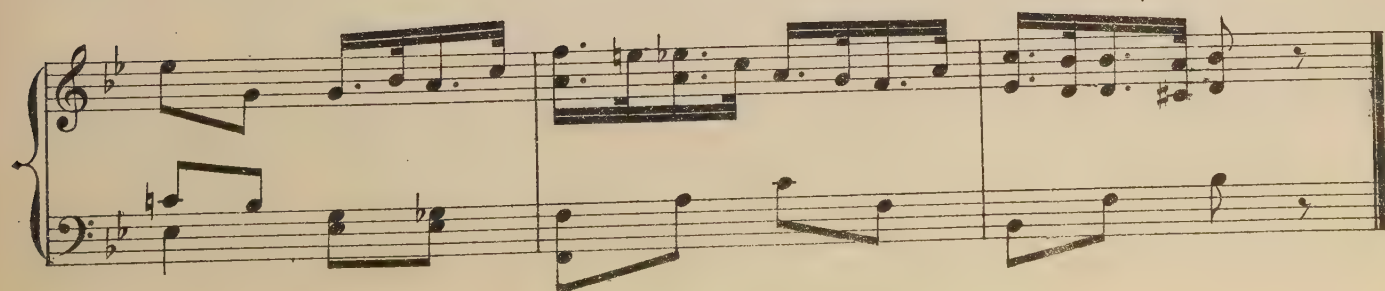
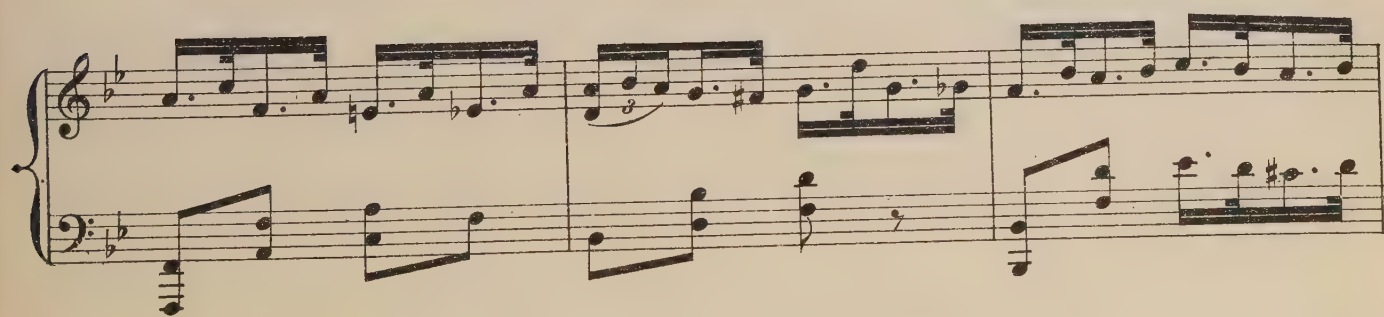
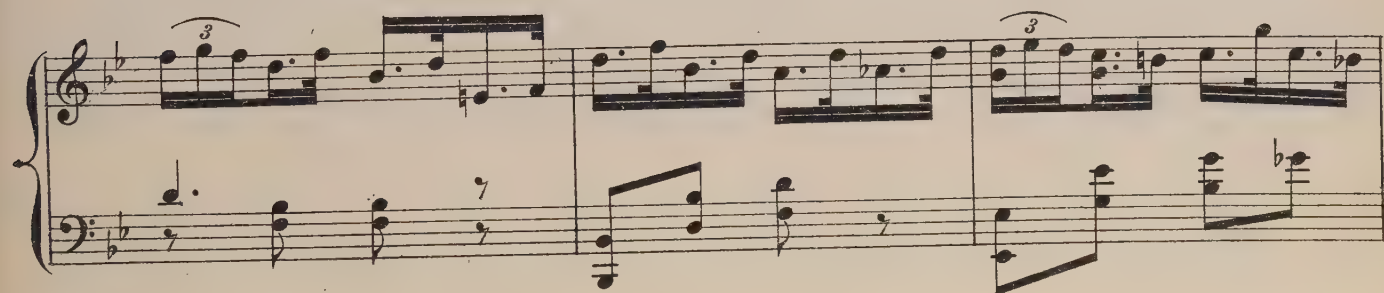
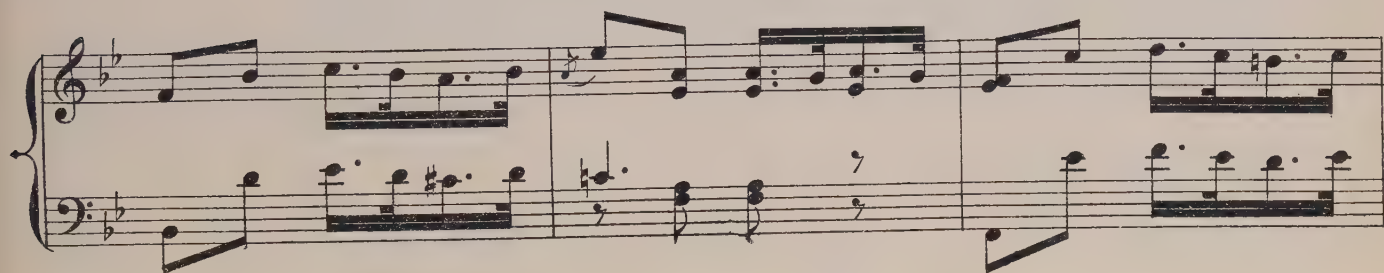


L.H. *mar - tin - et* Is now a *mar - ion - ette.*

A *mar - tin - et* Is now a *mar - ion - ette.*

D *mar - tin - et* Is now a *mar - ion - ette.*

Dance.



No 13.

SONG. (Abercoed.)

"THE SHADE OF THE PALM."

Moderato.

PIANO:

f

rit.

p

There is a gar - den fair, Set in an East - ern sea,.....
 There is an is - land fair, Girt by a West - ern sea;.....

There is a maid keep - ing her tryst..... with me.....
 Dear - est, 'tis there One day thou't go..... with me.....

In the shade of the palm,..... With a lov - er's de - light,.....
 'Neath the glo - ri - ous moon..... Hand in hand we will roam,.....

The musical score is written for piano and voice. It begins with a piano introduction in 12/8 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic. The voice part enters with the lyrics 'There is a gar - den fair, Set in an East - ern sea,.....'. The piano accompaniment continues with a steady eighth-note pattern. The second system of the voice part includes the lyrics 'There is an is - land fair, Girt by a West - ern sea;.....'. The third system of the voice part includes the lyrics 'There is a maid keep - ing her tryst..... with me.....' and 'Dear - est, 'tis there One day thou't go..... with me.....'. The fourth system of the voice part includes the lyrics 'In the shade of the palm,..... With a lov - er's de - light,.....' and ''Neath the glo - ri - ous moon..... Hand in hand we will roam,.....'. The piano accompaniment continues with a steady eighth-note pattern. The score ends with a final chord in the piano part.

Where tis e - ver the gol - den day,..... Or a sil - ver - y night,.....
Hear the night - in - gale song of June,..... In the dear Land of Home!.....

How..... can I leave her a - lone in this dream of sweet Ar - ca - dia?
There,..... dear - est heart, will the past.... but seem an i - dle vi - sion?

How..... can I part from her for lands..... a - way?.....
Nought..... but a dream that fa - deth fast..... a way,.....

In this val - ley of E - den,..... Fair - est isle of the sea,.....
And the songs we were sing - ing,..... in E - ly - si - an vales.....

Oh,.... my be - lov - éd, bid me to stay..... In this fair.... land of E - den,
Seem but a ca - rol of yes - ter - day..... Hap - py songs... we were sing - ing,

rit.
Bid me, be - lov'd to stay..... Oh,..... my Do - lo - res,
Songs of a by - gone day.....

Queen of the East - ern sea!..... Fair..... one of E - den,

look to the West for me!..... My star will be shin - ing, love, when

you're in the moon-light calm,..... So be wait - ing for me by the East - ern sea, In the

1. shade of the shelt - 'ring palm..... 2. shade of the shelt - 'ring palm.

D. C.

O,..... my Do - lo - res, my Queen..... of the sea,..... Then be

wait - ing for me by the East - ern sea, in the shade of the shelt - 'ring palm.

Nº 14.

FINALE ACT I.

Words by
E. BOYD-JONES.

PIANO.

p *1st time p 2nd f*

(Girls enter sobbing.)

Hey! Hey! A - lack a - - day! Our

mf

lov - ing hearts a - sun - der he has riv'n; With

tears, tears. we can - not stay, We

see our boys to o - thers..... giv'n.

MEN.
Of

sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The

maids we hold in hate Are giv - en us to wed; While

girls that we've a - dored, With - out the least a - pol - o - gy, Are

now as - signed to mate With men who've o - ther girls in - stead, Of

GIRLS.

MEN:

Hey! Hey! A - lack a - - day! Our lov - ing
 sci - en - tif - ic fraud, The worst of all's phren - ol - o - gy: The maids we hold in

hearts a - sun - der he has riv'n; With tears,

hate Are giv - en us to wed; While girls that we've a -

tears we can - not stay, We see our

- dored, With out the least a - - pol - o - gy, Are now as - signed to

boys to o - thers..... giv'n.

mate With men who've o - ther girls in - stead.

f

decrescendo

p

Andante.

DOLORES.

This is not sor - row,..... This is not part - ing,..... This is the hour when...

ABERCOED.

This is not sor - row,..... This is not part - ing,..... This is the hour when....

Andante.

ff

..... two hearts u - nite Seas may di - vide us, ... Years keep in long - ing;.....

..... two hearts u - nite Seas may di - vide us, ... Years keep in long - ing;.....

..... This is the dawn That knows no night Time will not se - ver,.....

..... This is the dawn That knows no night Time will not se - ver,.....

..... We vow for ev - er This bond we will ne - ver be -

..... We vow for ev - er This bond we will ne - ver be -

rall. *pp*

Andante.

tray.

tray.

Andante.

pp

This system contains the first two staves of the musical score. The top two staves are vocal staves with lyrics 'tray.' and 'tray.' respectively. The bottom two staves are piano accompaniment staves, with the first staff marked *pp* (pianissimo). The tempo is marked 'Andante.'.

ABERCOED.

Fare - well, my own,..... You are

This system contains the third and fourth staves of the musical score. The top staff is a vocal staff with the lyrics 'Fare - well, my own,..... You are'. The bottom two staves are piano accompaniment staves.

dear - est at part - ing, To thee ev - er a -

This system contains the fifth and sixth staves of the musical score. The top staff is a vocal staff with the lyrics 'dear - est at part - ing, To thee ev - er a -'. The bottom two staves are piano accompaniment staves.

- lone, dear love, I will vow I will be true.

This system contains the seventh and eighth staves of the musical score. The top staff is a vocal staff with the lyrics '- lone, dear love, I will vow I will be true.'. The bottom two staves are piano accompaniment staves.

SOLO.

Fare - well, though seas may di - vide us, Fare - well, tho'

pp Fare - well, love, So, love, fare -

pp Fare - well, love, So, love, fare -

pp Fare - well, love, So, love, fare -

pp Fare - well, love, So, love, fare -

pp Fare - well, love, So, love, fare -

Fate may di - vide us, Fare - well, Fare - well, I will love you for

- well. He'll love..... you for ev - er, love you,

- well. He'll love..... you for ev - er, love you,

- well. He'll love..... you for ev - er, love you,

- well. He'll love..... you for ev - er, love you,

ABERCOED.

ev - er and ev - er, where - e'er where - e'er I roam.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

ah! love,..... Fare - well.

pp

Allegro.

ANGELA.

Stay, we im - plore you,

Stay, we im - plore you.

DONEGAL.

Stay, we im - plore you,

Stay, we im - plore you.

SOP.

See, hand in hand they kneel, They pray you may re -

CON.

See, hand in hand they kneel, They pray you may re -

TEN.

See, hand in hand they kneel, They pray you may re -

BASS.

They kneel,

Hear!

- pent.

Hear!

- pent.

Hear!

pent.

Hear!

Re - pent.

Hand in hand..... we kneel, im - plor - - -

Hand in hand..... we kneel, im - plor - - -

Then hand in hand they kneel, im - - plor - ing, im -

Then hand in hand..... they kneel.....

Then hand in hand we kneel, im plor - - -

p

- ing Of your harsh - ness you'll re - - pent;.....

- ing Of your harsh - ness you'll re - - pent;.....

plor - ing Your harsh - ness you'll re - - pent, you will re -

..... Your harshness you'll re - pent; you will re - - pent it, you'll re -

- - ing Your harsh - ness you'll re - - pent; you'll re -

3

Do not part..... two hearts a - - dor - - -

Do not part..... two hearts a - - dor - - -

- pent it; Do not part two hearts a - - dor - ing a -

- pent Do not part two hearts a - - dor - ing a -

- ing By with - hold - ing your con - sent. We

- ing By with - hold - ing your con - sent. We

- dor - ing By with - hold - ing your con - sent, your con - sent, your con -

- dor - ing, With hold ing your con - sent, your con - sent, your con -

kneel, we kneel,..... we im - plore you,
 kneel, we kneel,..... we im - plore you,
 - sent. In vain you plead,..... you plead your cause;.....
 - sent In vain is your cause, In
 In vain you plead your cause In
 we pray you re - pent, we
 we pray you re - pent, we
 spare in fu - ture your ex - er - tions, your ex -
 vain, in vain; In fu - ture your ex - er - tions, your ex -
 vain, in vain; In fu - ture spare, yes, spare your vain ex - er - tions, your ex -

ff

3

pray you do not part us

pray you do not part us

- er tions, His words unchang ing as the laws, un -

- er tions, His word is unchang ing as

- er tions, His words unchang ing, unchang ing as

By with hold ing your con sent your con -

By with hold ing your con sent your con -

- er ring laws, The cold de crees of Medes and Per sians, Of the Medes and

all the laws, The cold de crees of Medes and Per sians, Of the Medes and

sent..... sci - en - tif - ic fraud The worst of all's phren-

sent..... The worst of all's phren-

Per.sians, yes! Of sci - en - tif - ic fraud The worst of all's phren-

Per.sians, yes! The worst of all's phren-

ol - o - gy The men we hold in hate Are giv - en us to

ol - o - gy Down, you trai - tor!

ol - o - gy The men we hold in hate Are giv - en us to

ol - o - gy. Down, you trai - tor!

ff

3

3

wed, While men that we've a - dored, With - out the least a -
Down, you trai - tor! With - out the least a -
wed, While men that we've a - dored, With - out the least a -
Down, you trai - tor! With - out the least a -

- po - lo - gy, Are now as - sign'd to
- po - lo - gy, Are now as - sign'd to mate with men who've
- po - lo - gy, Are now as - sign'd to
- po - lo - gy, Are now as - sign'd to mate with men who've

GILFAIN.

Tho' your lov - er has de - part - ed Be no

A oth - er girls in - stead.

D oth - er girls in - stead.

oth - er girls in - stead.

oth - er girls in - stead.

oth - er girls in - stead.

Allegretto tempo.

ff *ff* *p*

long - er bro - ken heart - ed, For you now are free to love and mar - ry me. He will

G

not re - turn to claim you, You, de - sert - ed, none shall blame you If you

G

mar - ry me, Yes, mar - ry me.....

No one will

No one will

L.H

blame you if you love..... and mar - ry

blame you if you love..... and mar - ry

mar - ry in this hur - ry? Sure - ly you've no need to wor - ry; For there's

him.

him.

good fish wait - - ing, wait - ing in the sea For a

mil - lion - aire Col - on - ial; In such mat - ters mat - ri - mon - i - al You

might do worse than wait for me, do worse than wait for

me.

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

p

So be no long - er bro - ken heart - ed, For he now has set you free, And you, de -

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - vour, She'll be

- sert - ed, none can blame you If his bride you mean to be But des - pite your worst en - dea - vour, She'll be

- sert - ed, ... no one will blame you Des - pite your worst en - dea - vour, She'll be

- sert - ed, none can blame you If his bride you mean to be. Des - pite your worst en - dea - vour, She'll be

true to him for e - ver, She'll be true to him for e - ver Or her

true to him for e - ver, She'll be true to him for e - ver Or her

true to him for e - ver, She'll be true to him for e - ver Or her

true to him for e - ver, She'll be true to him for e - ver Or her

love's... re - turn.

love's... re - turn.

love's..... re - turn.

love's..... re - turn.

DOLORES.

LADY H.

Re - - turn,..... my love, . to

Re - sis - - - tance won't a - vail

you, you'll

ANGELA.

Re - sis - - - tance won't a - vail,

you will

DONEGAL.

Re - sis - - - tance won't a - vail

you here,

me,

Re - - turn,..... my love, a - gain; Oh,

find that he is mas - ter here; 'Tis quite un - a -

find he is mas - ter here;

Do not look for his re -

He's the on - ly mas - ter here, 'Tis un - a - vail - ing

come a - - gain, my love, come back to

- vail - ing now your love is far a - way; His

- lent - - ing, your love is far a - way; His

hoping he re - lents; your love is far a - way, is far a - way; His

me, Re - - turn..... to me a - gain, a - gain, come

word is un - chang - - ing, And his law nev - er

word..... can ne'er be al - - - tered, We plead in

word..... can ne'er be al - - - tered, We plead in

back to... me, my love,..... come back, my
 fail - - - ing; Plead not, nor seek to turn his
 vain,..... Plead not, nor seek to turn his....
 vain,..... Plead..... not, nor seek to turn his

love, come back a - gain. DOLORES. I will de -
 heart to him a - gain. SOP. We will de -
 heart to him a - gain. CONT. We will de -
 heart to him a - gain. TENOR. We will de -
 BASS.

- fy you, what - e'er you say!

- fy you, what - e'er you say!

- fy you, what - e'er you say!

I won't o - bey you,

We won't o - bey you, Come then what

We won't o - bey you, Come then what

We won't o - bey you, Come then what

Though you are mas - ter,

may! Though you are mas - ter,

may! Though you are mas - ter,

may! Though you are mas - ter,

I will de -

Gen - 'rous ru - ler of the land, We will de -

Gen - 'rous ru - ler of the land, We will de -

Gen - 'rous ru - ler of the land, We will de -

Gen - 'rous ru - ler of the land, We will de -

- ny you this, I won't o - bey this mad com - mand.

- ny you this, We won't o - bey this mad com - mand.

- ny you this, We won't o - bey this mad com - mand.

- ny you this, We won't o - bey this mad com - mand.

ff

Tutti.
We will re - fuse you,

Tutti.
We will re -

Tutti.
We re - fuse..... this mad com -

Tutti.
We..... re - fuse this mad command,

We will de - fy you, Tho' our re -
 - fuse you, We will de - fy you
 - mand, We will..... in - deed de - fy you,
 We..... will de - fy..... you We re - fuse o -
 - sist - - ance ap - pears to you in vain.
 we de - - fy your will.
 we de - - fy your will.
 - be - dience to you on mat - - ters ma - tri - mo - ni - al, We

We mean re - volt - - ing, We won't o -
 We won't o -
 We in - tend..... revolt - ing, We de - fy your
 do..... in - tend re - volt - ing now, We won't o -

- bey you, we will de - ny you we won't be
 - bey you, we re - - fuse..... to be
 pow'r,..... we will re - fuse to be
 - bey you, we will re - fuse to be

DOLORES.

Agitato.

Is no one

match'd

a - gain.

match'd

a - gain.

match'd, be match'd a - gain.

match'd

a - gain.

*Agitato.**f*

here to help me hold this giant... at de - fi - ance?

Will no me friend up - hold me

in de - claim - ing bold de - fi - ance? Ah!

accel.

come,..... my de - fen - der, come now..... and pro - tect me— Will

f accel.

no..... one proclaim that no hand will di - vide, that no hand will di - vide?.....

ABERCOED (*off*)

Oh,..... my Do - lo - res, Queen of the East - ern sea!.....

p

Fair..... one of E - den,

look to the West for me!.....

My star will be shin - ing, love, when you're in the moon - light calm..... So be

wait - ing for me by the East - ern sea, in the shade of the shelt - 'ring

DOLORES.

palm.

'Tis the Sil - ver Star of love That is shin - ing a

_bove for me, 'Tis the brightest of all that eyes can
 'Tis the brightest of all that eyes can
 The Star.....
 The Star.....

see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a
 see, 'Tis the bea_con of lov - ers' esc - ta - cy; When the heart is a
 'Tis the bea_con of ecs - ta - cy.....
 'Tis the bea_con of ecs - ta - cy.....

rit.

rit.

wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the

wea - ry one, And sigh - ing a - lone in the e - ven - tide, 'Tis then the

wea - ry one And sighs a - lone at e - - - ven - tide,

wea - ry one a - lone at e - - - ven - tide,

time a maid - en longs For the light of the bright sil - ver star of

time a maid - en longs For the light of the bright sil - ver star of

Then the maid - en longs For the bright sil - ver star of

The maid - - en longs For the bright, the bright. star of

love. The bright sil-ver star of love, The bright sil-ver star of

love. The star of love, of love, The bright star of love, of

love. The star of love, of love, The star of love, of

love. The sil-ver star of love, The bright sil-ver star of

love, Star..... of my love,..... Sil-ver star of.....

love, Star..... of my love,..... Sil-ver star of.....

love, Star..... of my love,..... Sil-ver star of.....

love, Star..... of my love,..... Sil-ver star of.....

love, Star..... of my love,..... Sil-ver star of.....

..... My love.....

..... My love.....

..... My love.....

..... My love.....

fff

fff

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts feature long, flowing lines with many ties, indicating a slow tempo. The piano accompaniment consists of chords and arpeggiated figures, with a forte (*fff*) dynamic marking appearing in the middle of the score. The score is divided into three systems, with the final system ending with a double bar line.

END OF ACT I.

Act II.

No 15.

OPENING CHORUS.

Words by
ERNEST BOYD-JONES.

Allegro.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamics are marked 'p' (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The score ends with a final cadence in the fifth system.

Come, lads and lass - es, trip your light and air - y, Most gym - nas - tic

Most gym - nas - tic

In coun - try dance that's nev - er known to va - ry, va - - -

In coun - try dance that's nev - er known to va - ry, va - - -

and fan - tas - tic toe. In set - - - - -

and fan - tas - tic toe.

ry, In set-ting rus-tic hearts a-glow, in set-ting rus-ting, in set-ting rus-tic hearts, rus-tic hearts..... a-glow. a-glow. Come,

1. 2.

1. 2.

f

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a forte (*f*) dynamic marking. The second system includes a triplet marking (*1.3*) in the bass staff. The third system features a key signature change to one flat (B-flat) in the first measure of the treble staff. The fourth system includes a triplet marking (*3*) in the treble staff. The fifth system includes a triplet marking (*3*) in the treble staff. The notation is written in a clear, professional style, typical of a musical score.

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

Then you take a lit - tle la - dy For a ram - ble lone and sha - dy, And she

But you say

But you say

says she is a - fraid you have been oft - en there be - fore, You

says she is a - fraid you have been oft - en there be - fore, You

F. & D. 6285.

"No!..... you are my first and on - ly one,"
 "No!..... you are my first and on - ly one,"
 say, "No, my on - ly one," Then you
 say, "No, my on - ly one;" Then you

write to her a let - ter, Say you've found an - o - ther bet - ter, And you
 write to her a let - ter, Say you've found an - o - ther bet - ter, And you

You care no
 You care no
 hope that she'll for-get her jilt-ing lov-ers by the score.....
 hope that she'll for-get her jilt-ing lov-ers by the score.....
 more till you find an-o-ther girl to dote up-on.
 more till you find an-o-ther girl to dote up-on.
 A girl,..... a girl.....
 A girl,..... a girl.....
 A girl,..... a girl.....

Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic
 Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic
 Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic
 Come, lads and lass - es, trip your fai - ry, Most gym - nas - tic

and fan - tas - tic toe.....
 and fan - tas - tic toe.....
 and fan - tas - tic toe.....
 and fan - tas - tic toe.....

f
ff

Nº 16.

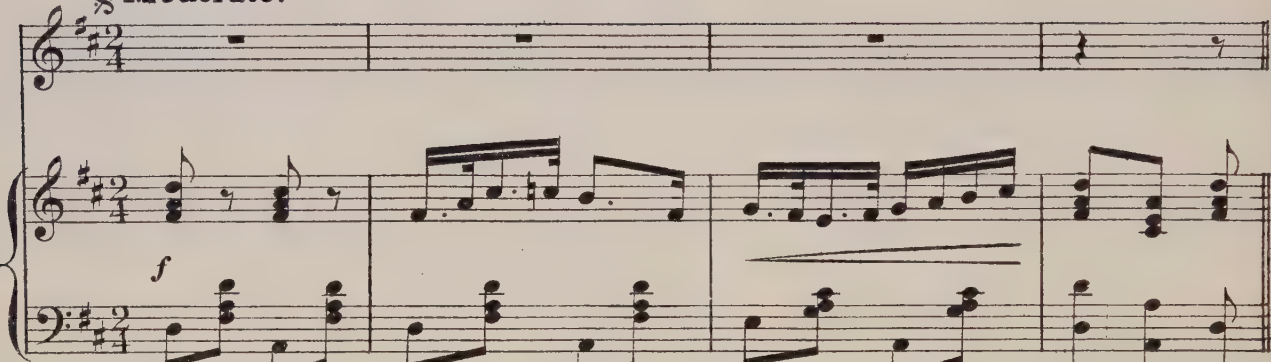
SONG. (Lady Holyrood.)

"TACT."

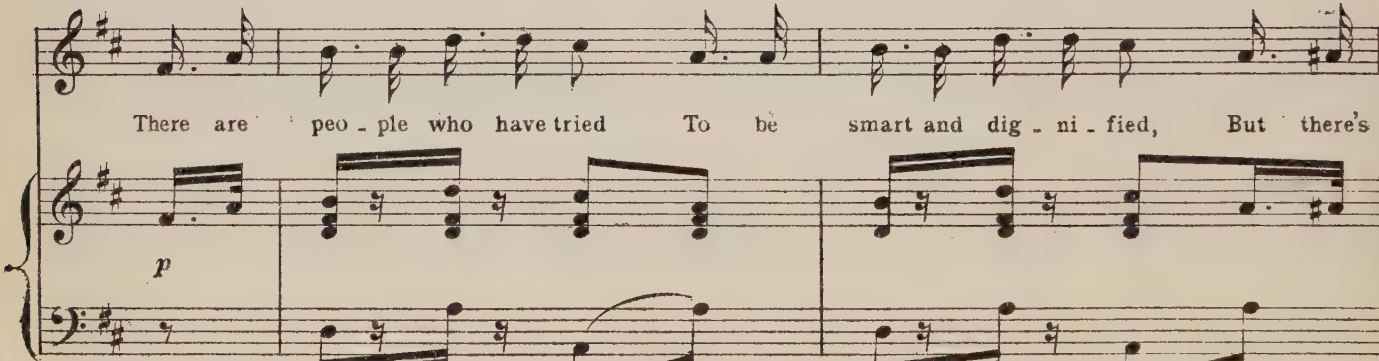
Words by
PAUL RUBENS.

♩ Moderato.

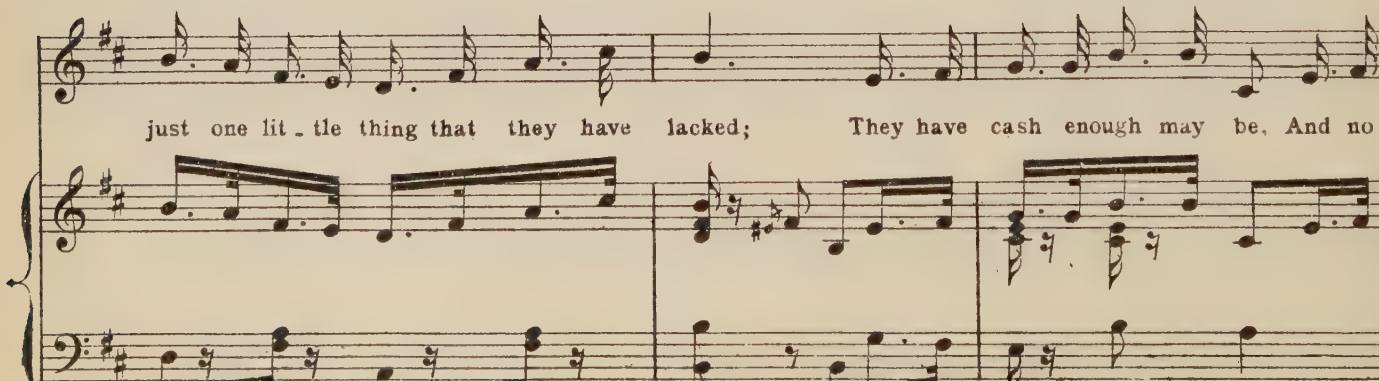
PIANO



There are peo - ple who have tried To be smart and dig - ni - fied, But there's



just one lit - tle thing that they have lacked; They have cash enough may be, And no



end of ped - i - gree, But they have - n't got a pen - ny - worth of

tact. Now you would - n't tell a lie - Oh no, you'd ra - ther die - For you'd

sure to be dis - cov - er'd be - fore long; But if on - ly tact you've got, you can

do an aw - ful lot, Which be - fore you might have thought was ve - ry wrong.

Tact, tact, take it for a fact— Just try it, and you'll find it will in.

- var - i - a - bly act; Praps they told you in your youth That there's

noth - ing like the truth, But it real - ly can't com - pare at all with

tact, tact, tact, No it real - ly can't com - pare at all with tact.

2.

In the morning you will drive
 Into Bond Street, and you dive
 Into Carmichael's or Truefitt's, as may be;
 Then at Streeter's you will stop,
 And you pop inside the shop—
 "Ah! good morning, something nice to show to me?"
 "A tiara?" "Oh, what fun!
 I think I'll take that one.
 Oh dear me! I do believe my brougham has gone!"
 Never speak about the price,
 Just talk pretty and look nice,
 And ask him how his wife is getting on.

CHORUS.

Tact, tact,
 Take it for a fact—
 Always kiss a tradesman's baby, and you'll find that it will act;
 When you find out what you owe
 Into bankruptcy you go—
 Oh! you can save a lot of money if you've tact.

3.

The Academy you view
 If you've nothing else to do—
 If you're really fond of art, of course you don't;
 Then a pianist you know,
 And you promise you will go
 To his concerts—if you're musical, you won't;
 Then a gorgeous gown you buy,
 The price is cut so high—
 Well, considering the gown is cut so low—
 For the lady of to-day
 Hasn't got a heart, they say,
 But she's got a neck—and that she means to show.

CHORUS.

Tact, tact,
 Take it for a fact,
 Her dining dress has no support, and yet it seems to act;
 And her costume at a ball
 Is not "material" at all,
 It's enough if she has diamonds—and tact.

4.

Then at Goodwood you must stay,
 And roulette of course you play,
 For the evenings otherwise would be so slow;
 But you needn't be upset
 If you find yourself in debt—
 If you're not inclined to pay, you simply owe.
 Well, next day you're on the course,
 You fancy just *one* horse,
 So a friend will put the money on for you;
 For a lady in the ring
 Wouldn't be the proper thing—
 And besides—you've lost your purse—you always do.

CHORUS.

That's
 Tact, tact,
 Take it for a fact,
 The race is done—you cannot see the horse that you have backed;
 So you say, "What *have* you done?
 I meant to back the horse that *won!*"
 You can do a lot of betting if you've tact.

PAUL RUBENS.

No 17.

SONG. (Gilfain.)

"THE MILLIONAIRE."

Words by
E. BOYD-JONES.

Allegro.

PIANO *f* *ff*

1. When you're a mil - lion - aire, en - dea - vour To pose as one of such, Throw your
2. You must run an eve - ning jour - nal, Whether of green or ro - sy tint, In.....

mo - ney in the air— you'll nev - er Be told you throw too
which your do - ings di - ur - nal All will ap - pear in lar - gest

much. Take a cas - tle of gor - geous splen - dour For your
print: Such as "We learn he bagg'd a keep - er When on the

daugh - ter's and your a - bode, Let a do zen of foot - men at -
moors he shot to - day, But he finds that his grouse is much

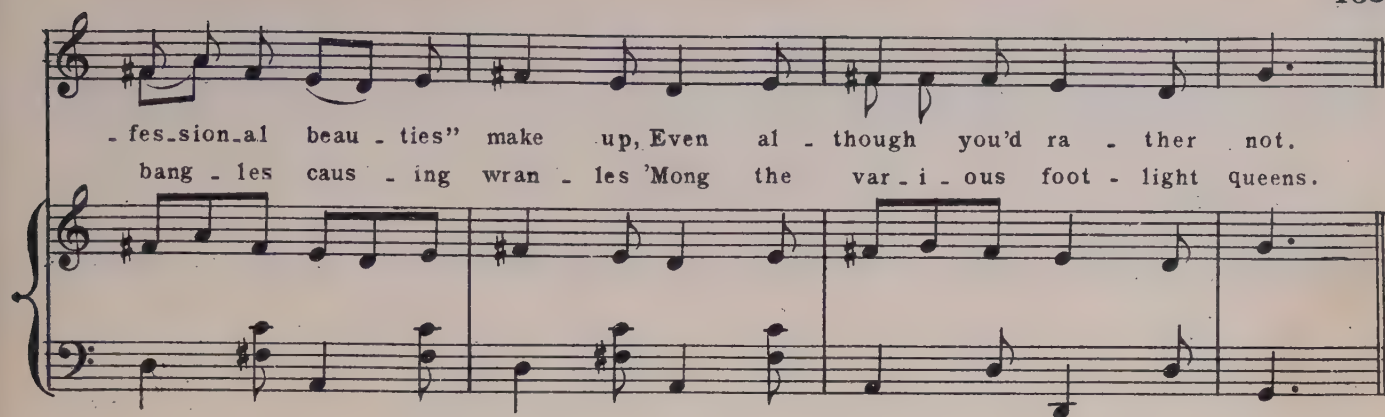
- tend her When she cros - ses the crowd - ed road. Let your
cheap - er When it's bought in the u - sual way;" Then keep

no - ble guests be bloat - ed With peas that cost a gui - nea
ma - ny a train - ing sta - ble, Al - though your hor - ses ne - ver

each And, in case it should_n't be no - ted, Men - tion the
win; Join the ve - ry best club you're a - ble (Though they go

price in ev - 'ry speech; Ev - 'ry hob - by you must
out when you come in;) Run a thea - tre, if it

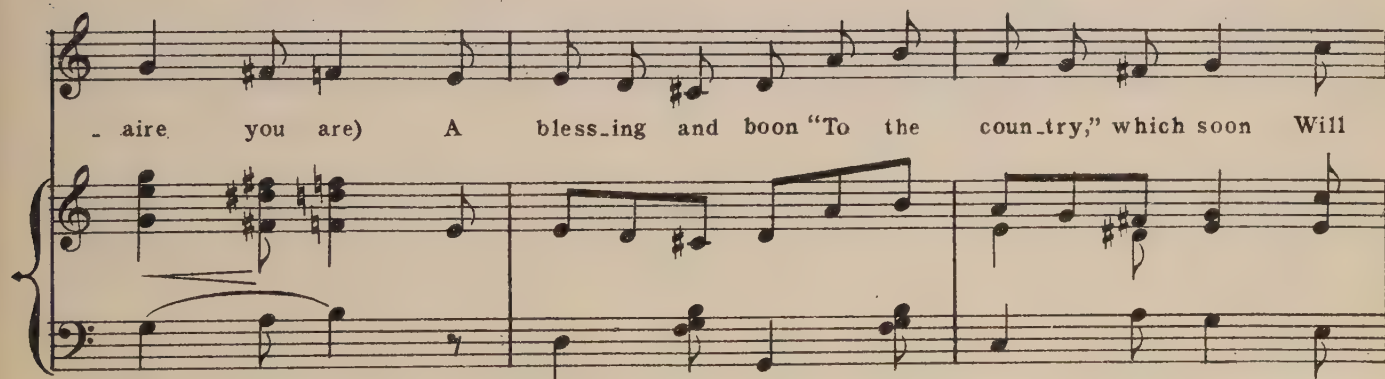
take up, Whether 'tis dia - monds or a yacht, And to "pro -
tan - gles You would get be - hind the scenes, With your



- fes_sion.al beau_ties" make up, Even al_though you'd ra_ther not.
bang_les caus_ing wran_les 'Mong the var_i_ous foot_light queens.

REFRAIN.

And the na_tion will de_clare you are(When they see what a mil_lion_



- aire you are) A bless_ing and boon "To the coun_try," which soon Will

grant you a peer_age-and there you are! The na_tion will de_clare you are(When they

see what a mil - lion - aire you are) A bless - ing and boon "To the

coun - try," which soon, By way of re - qui - tal, Will grant you a ti - tle - and

1. there you are! The are!.....
2.

1. 2.
2. You must

D.C.

No 18. CONCERTED NUMBER. (English Girls & Clerks.)

"TELL ME, PRETTY MAIDEN."

(I MUST LOVE SOME-ONE.)

Moderato.

PIANO.

The musical score is written for piano and consists of four systems of staves. Each system has a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato.' and the dynamics are marked 'PIANO.' and 'p'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a piano (p) marking. The second system features a piano (p) marking. The third system features a piano (p) marking. The fourth system features a piano (p) marking. The score is a concerted number for English girls and clerks, titled 'TELL ME, PRETTY MAIDEN.' and '(I MUST LOVE SOME-ONE.)'.

GIRLS.

There are a

MEN.

Tell me, pret-ty maiden, Are there a-ny more at home like you?

p

3

few, kind sir, But simple girls, and pro-per too.

Then

Kind sir, their

tell me, pret-ty maid-en, What these ve-ry simple girl-ies do. Then

manners are per-fec-tion, And the op-po-site of mine.

tell me, maid-en, what the girl - - ies do. Then take a lit-tle

I may love

walk with me, And then I can see What a most par-ti-cu-lar girl should be.

you too well to let you go And flirt with those at home, you know,

Well,

It's

don't mind, little girl, You'll see I'll only want but

not quite fair to them If you told them that you were

you. I

true. What would you say if I said I liked you well?

won't care a pin for your sisters if you love me. I'd

p

On bend - ed knee! If

vow to you— on bend - ed knee!

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a whole rest, followed by the lyrics "On bend - ed knee! If". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

I loved you, would you tell me what I ought to do To keep you

p

The second system of the musical score. The vocal line continues with the lyrics "I loved you, would you tell me what I ought to do To keep you". The piano part continues with the same accompaniment style. A dynamic marking of *p* (piano) is present in the piano part. A triplet of eighth notes is marked with a "3" in the piano part.

all mine a lone, to al - ways be true to me? If

The third system of the musical score. The vocal line continues with the lyrics "all mine a lone, to al - ways be true to me? If". The piano part continues with the same accompaniment style.

I loved you, would it be a sil - ly thing to do? For I

The fourth system of the musical score. The vocal line concludes with the lyrics "I loved you, would it be a sil - ly thing to do? For I". The piano part concludes with the same accompaniment style.

must love some one, Yes, I

Then why not me?

must love some one, real - ly. And it might as well be you!

p

GIRLS.

Tell me, gen - tle stranger, Are there a - ny more at home like you?

MEN.

There are a

Then
few, sweet maid, And hot-ter boys you ne-ver knew.

tell me, gen-tle sir, The things these ve-ry rak-ish fel-lows do; Then
Dear maid, they

tell me, tell me What these fel-lows do! Then take me round and
flirt with girls too free-ly, And it's not the same girl twice.

.let them show, For an hour or so, How far such fel_lows can real_ly... go!

I ne-ver in-tro-

I

_duce them to a girl, I in-tend To be my most par-tic-u-lar friend.

won't mind what they do— No man would e-ver flirt with

It's

me. I

not worth risk - ing it— I know with them you won't a -

don't want to know them, If you will do the flirt - ing. I'll

- gree. Of course I will try, for we're do - ing ve - ry well.

vow to you, On bend - ed knee— If

On bend - ed knee—

I lov'd you, Would you tell me what I ought to do To keep you

all mine a - lone, To al - ways be true to me? If

I lov'd you, Would it be a sil - ly thing to do? For I

must love some one, Yes, I
Then why not me?

must love some one, real - ly, And it might as well be you!

p

p

The musical score is written for voice and piano. The voice part is on a single staff at the top, with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clef) grouped by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six systems. The first system contains the vocal line and a piano staff with a whole rest. The second system contains the vocal line and a piano staff with a piano (*p*) dynamic marking. The third and fourth systems contain piano accompaniment. The fifth and sixth systems contain piano accompaniment, with the fifth system also marked with a piano (*p*) dynamic. The score ends with a double bar line.

SONG. (Lady Holyrood.)

"I'VE AN INKLING."

Words and Music by

PAUL RUBENS.

Allegretto.

PIANO. *f*

The piano introduction consists of two systems of staves. The first system has a treble staff with a whole rest and a bass staff with a whole note chord. The second system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a supporting accompaniment of eighth notes and chords. The key signature has one flat (B-flat) and the time signature is common time (C).

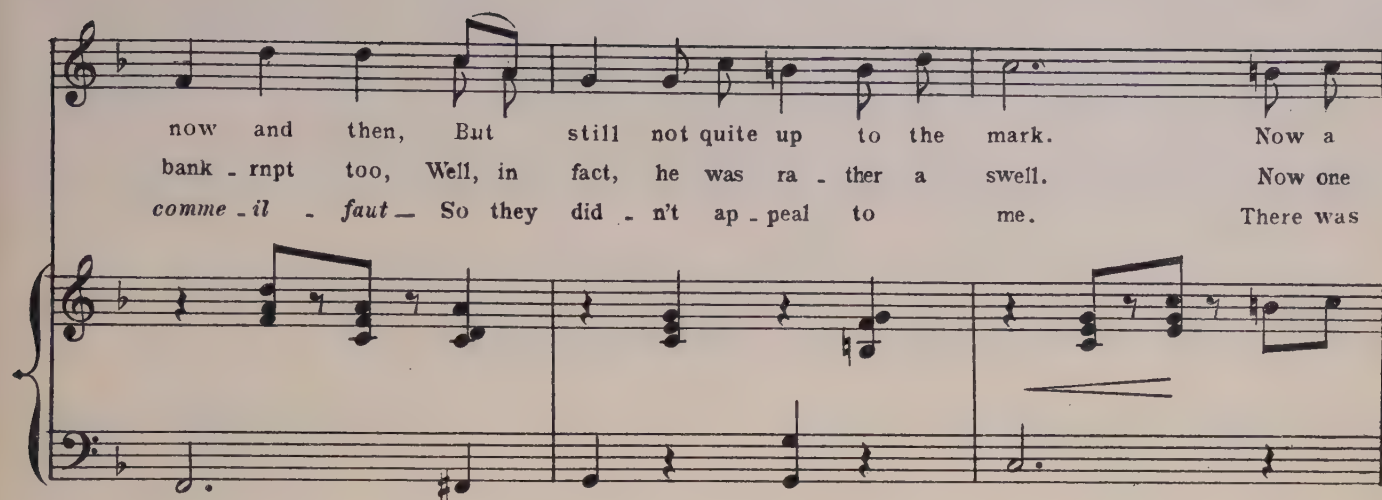
Not too fast.

1. Now I've met, in my time, some cu - rious men— Some
 2. There was one par - tic u - lar man I knew, Whose
 3. There was one lit - tle man I used to know, With a

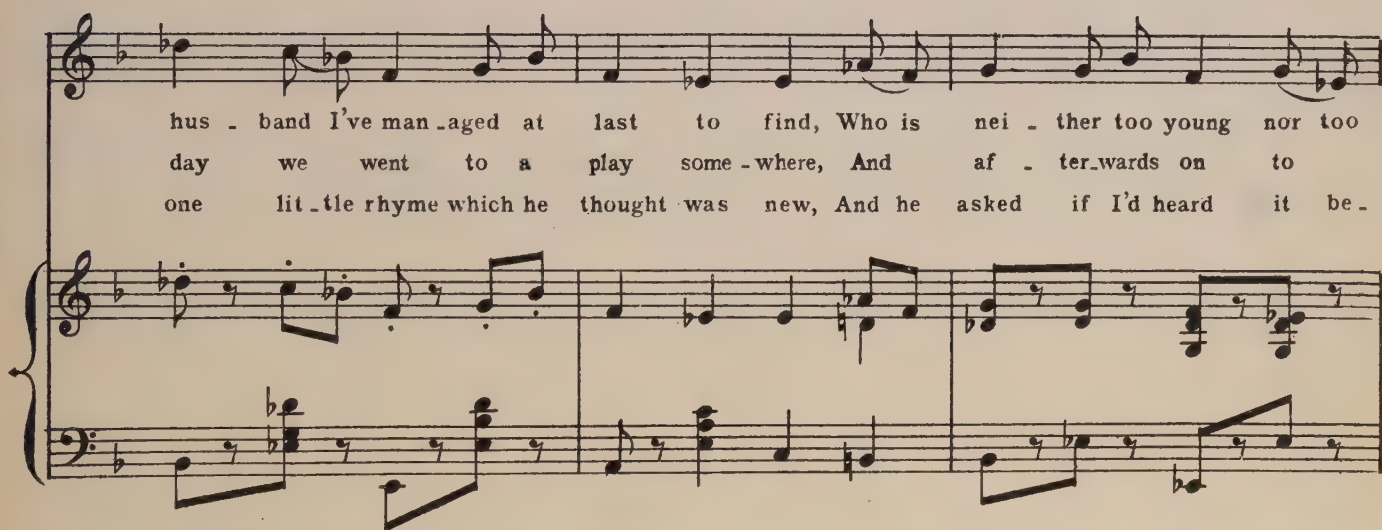
The first system of the vocal and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The piano part features a melody of eighth and sixteenth notes. The key signature has one flat and the time signature is common time.

nice— some fair— some dark; I have met quite a hand - some one
 name of course I shan't tell, He had been di - vorc'd— was a
 stock of re - par - tee; But his stor - ies were not quite....

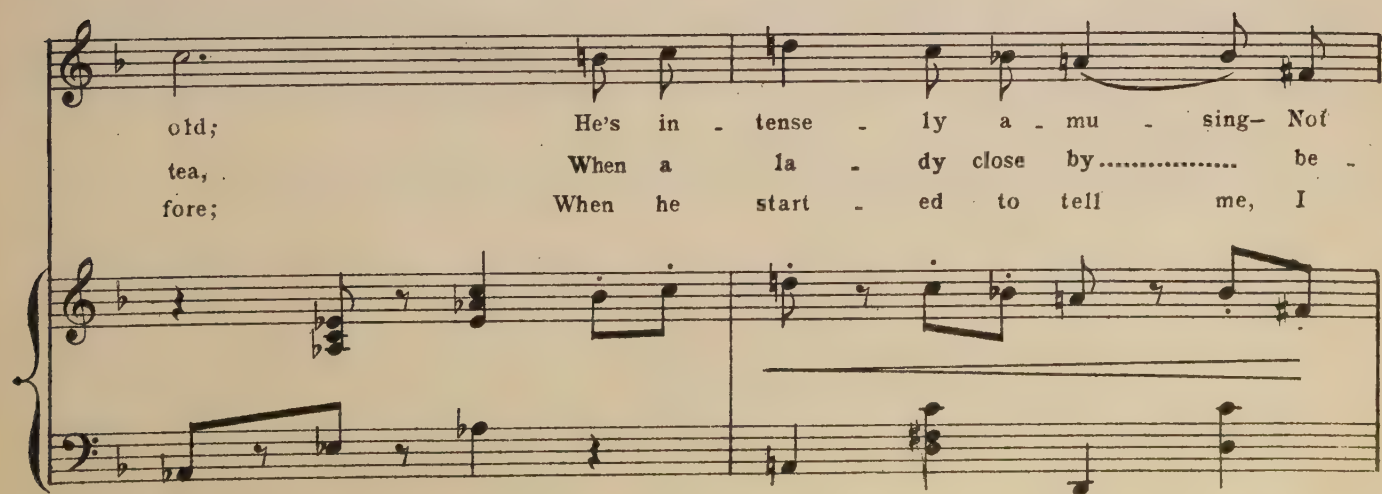
The second system of the vocal and piano accompaniment. The vocal line continues in the treble staff, and the piano accompaniment continues in the bass staff. The piano part features a melody of eighth and sixteenth notes. The key signature has one flat and the time signature is common time.



now and then, But still not quite up to the mark. Now a
 bank - rupt too, Well, in fact, he was ra - ther a swell. Now one
comme - il - faut - So they did - n't ap - peal to me. There was



hus - band I've man - aged at last to find, Who is nei - ther too young nor too
 day we went to a play some - where, And af - ter - wards on to
 one lit - tle rhyme which he thought was new, And he asked if I'd heard it be -



old; He's in - tense - ly a - mu - sing - Not
 tea, When a la - dy close by be -
 fore; When he start - ed to tell me, I

rall.

quite re - fined, But a man with a heart..... of gold.
 - gan to stare And I thought that, per haps, she knew me.
 said, "That'll do - I don't want to hear a - ny more."

rall.

REFRAIN.

a tempo.

Now I'm bound to say, In a kind of way, You have an
 Now I'm bound to say, In a kind of way, I had an
 For I'm bound to say, In a kind of way, I had an

p a tempo.

rall.

ink - ling, ink - ling, ink - ling..... That it's not his heart, But the
 ink - ling, ink - ling, ink - ling,..... For my friend turn'd red.... When she
 ink - ling, ink - ling, ink - ling..... That I'd read that verse— On - ly

rall.

a tempo.

gol - den part Of which I'm think - ling, think - ling, think - ling.
 bow'd her head And start - ed wink - ling, wink - ling, wink - ling.
 ra - ther worse, In the "Pink - ling, Pink - ling, Pink - ling.

a tempo.

D.C.

No 20.

FINALE.

PIANO. *f*

And the na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

bless - ing and boon "To the coun - try," which soon Will grant you a peer - age - and there you are! The

na - tion will de - clare you are (When they see what a mil - lion - aire you are) A

bless - ing and boon "To the coun - try," which soon By way of re - quital Will grant you a ti - tle and

there you are!.....

No. 21.

SONG. (Dolores.)

"THE QUEEN OF THE PHILIPPINE ISLANDS."

Words and Music by

PAUL RUBENS.

Moderato.

VOICE.

PIANO.

*con espress.**mf**dim.*

In the Phi-lip-pines lived a maid-en fair, With won-drous hair And

eyes so rare That the men were all in-clin'd to swear By the

*rall.**a tempo*

maid of the Phi-lip-pine Is-lands: Now a stran-ger came, in the

days of old, To this land of scent and sun-set gold And his

sto-ry of love he de-mure-ly told To the maid of the Phi-lip-pine Is-lands.

rall. *a tempo* *p.*

REFRAIN.

Yet he told her that she was his on-ly love, Quite his on-ly love, His one and

p rit.

on - ly love, And she said "I'm a - fraid you must be lone - ly, love, If it's

p

quite true what you say." He in - sist - ed that she was his

crese. accel. rit. rall. a tempo forzando

on - ly love, Quite his on - ly love, His one and on - ly love, And he

p

vow'd he'd be true, And he bade her a - dieu, 'Ere he roam'd o'er the sea far a - way.

rall.

Now this lov - er bold (once Cu - pid's dart had pierc'd his heart) be -

p

- gan to smart, For, truth to tell, He was forc'd to part From the

rall. *a tempo*

maid of the Phi - lip - pine Is - lands: But when o'er the o - cean

rall.

far a - way, He found ma - ny "on - ly" loves, they say; For his

heart for - got that his pro - mise lay With his Queen of the Phi - lip - pine Is - lands.

rall. *a tempo* *rit.*

REFRAIN.

For he told her that she was his on-ly love, Quite his on-ly love, His one and

on-ly love, And she said "I'm a-fraid you must be lone-ly, love, If it's

quite true what you say." He in-sist-ed that she was his

on-ly love, Quite his on-ly love, His one and on-ly love, And he

vow'd he'd be true, As he bade her a-dieu, Ere he roam'd o'er the sea far a-way.

Fine.

No 22.

DUET. (Vallada and Leandro.)

"WE GET UP AT 8 A.M."

Allegro moderato.

PIANO. *f*

S VALL.

1. A maid's car - eer is skit - tles and beer When she lives in a
 2. Our Ann - ual Ball, in the ser - vants' hall, I'm sure you would de

p

LEAN.

swell sit - u - a - tion, No - thing to do - I wait for my screw, And
 - clare ve - ry class - y, We on - ly ask pals, And we don't want gals, Whom the

kiss all the girls in quick ro - ta - tion - like
 up - stair folk would call très pas - sé! like

VALL.

this. I've num - ber - less maids of in - fer - i - or grades, When
this. Of course we in - vest in wine of the best, And

cresc.

LEAN.

I say.... "do," they quick - ly do.... it. When I stare, with my
care - ful - ly tell the man who ca - ters To give a cheap brand to the

f *p*

nose in the air,.....
Vi - en - nese band,.....

..... They quick - ly move, and soon get through it!
..... The rest is col - lar'd by the wai - - ters.

3 *3*

BOTH.

For we get up at 8 a. m., 8 a. m.! 8 a. m.! We

break-fast, lun-cheon, tea, and.... dine, Liq - ueur and cof-fee at half-past-nine, And

then we dance till late a. m. late a. m.! a. m.! We're

real - ly aw - f'ly bu - sy in the ser - vants' hall.

D. C.

No 23.

SONG (Donegal.)

"I WANT TO BE A MILITARY MAN."

Words by
FRANK A. CLEMENT.

Tempo Quick Step.

PIANO.

pp

1. Oh, the man that's dress'd as us - u - al Is out of it to-
 2. If you stroll down Pic - ca - dil - ly In the mid - dle of the
 3. Now as this is "from the sta - ble" Well I hope you'll keep it

p

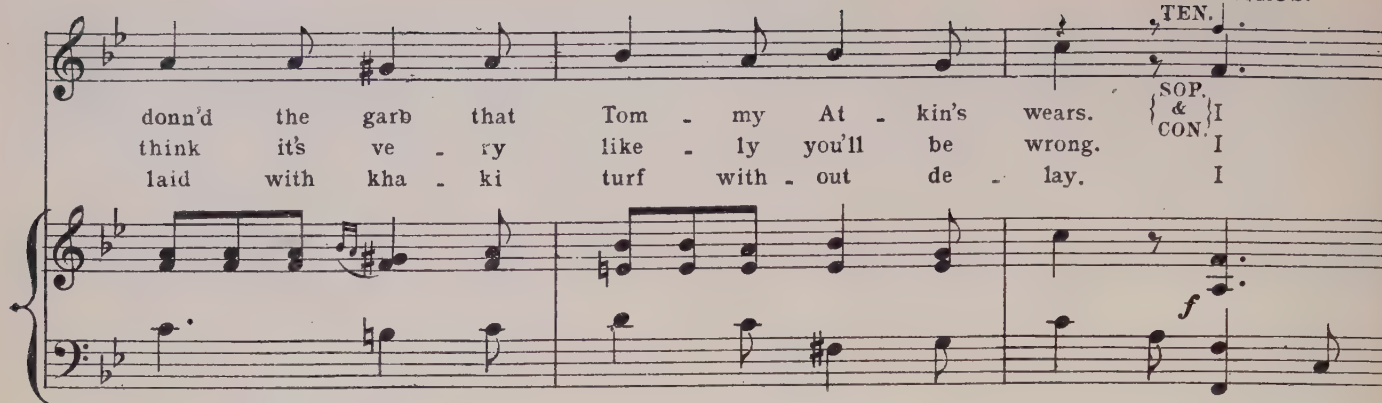
-day, For a reg - u - lar dan - dy man..... No sin - gle
 day, And a ve - ry smart Gen - tle - man..... In Kha - ki
 dark, But the straight - est of tips I had,..... From Tat - ter -

wo - man cares,..... She won't look up - on your
 comes a - long..... You may think he's Lord Tom
 - sall's to - day..... And I hear that all the

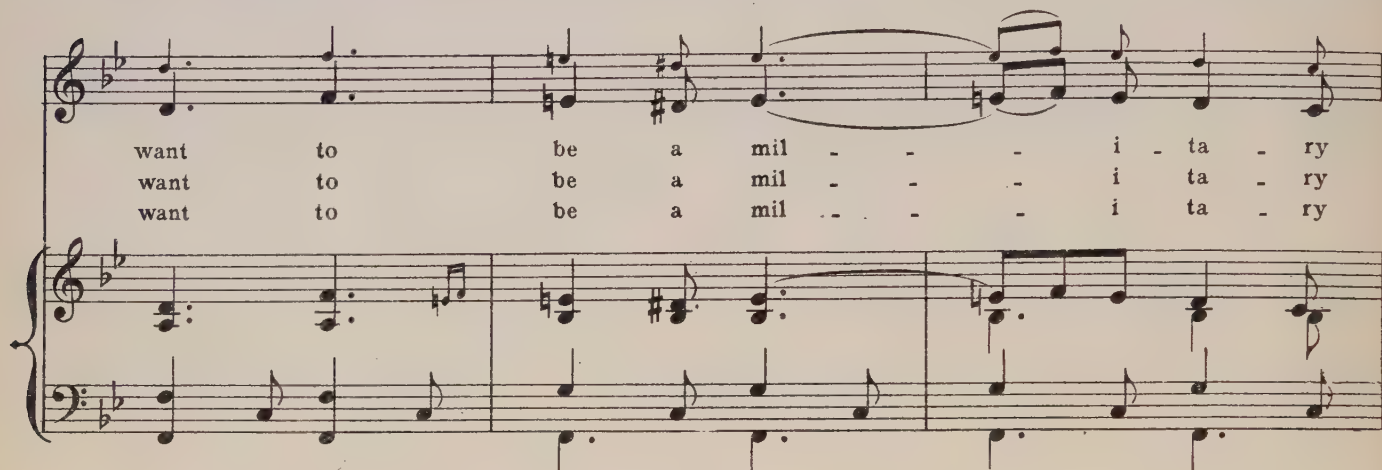
p

suit, or you, I've heard the world - ly say, Till you've
 Nod - dy or Sir Al - gy Pop - in - jay, But I
 race - cours - es, Right down to Kemp - ton Park, Will be

CHORUS.


 TEN. I
 SOP. & CON. I
 I

donn'd the garb that Tom - my At - kin's wears.
 think it's ve - ry like - ly you'll be wrong.
 laid with kha - ki turf with - out de - lay.



want to be a mil - i - ta - ry
 want to be a mil - i - ta - ry
 want to be a mil - i - ta - ry



DONEGAL.
 man..... There came a cry..... "To
 man..... You real - ly must..... con -
 man..... And all the jock - eys,



arms! The frock - coat lost..... its charms, And so the
 - fess That in the la - test dress The bet - ter
 you will see, Will ride..... a kha - ki gee, And the

top - per came a crop - per at the rat - a - plan.....
 clas - ses and the mas - ses look as like as they can.....
 star - ter, will look smart - er, in the so - ber tan.....

- plan rat - a - plan
 You lose a lot of chan - ces And you
 While to gaze at him you tar - ry Some - one
 And the vague im - press - ion's grow - ing That the

don't get asked to dan - ces If you're not dress'd all in
 says "Wot cher, there's Har - ry Gone and dress'd 'is - self in
 Prince of Wales is go - ing To the ra - ces, dress'd in

kha - ki like a mil - i - ta - ry man.....
 kha - ki like a mil - i - ta - ry man?.....
 kha - ki like a mil - i - ta - ry man.....

REFRAIN.

I..... want to join the mil - i - ta - ry - ta - ry, I've.....

p

got no chance with Jane, or Flo, or Ma - ry; I..... want..... to

hear the mar - tial rat - a - plan, I want to be a mil - i - ta - ry man,.....

CHO.(Sop. & Con.)
That is my

plan it is

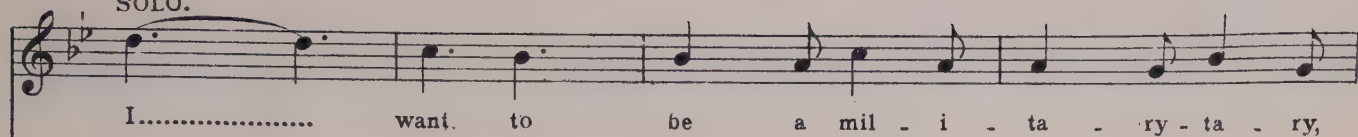
I want to be a mil - i - ta - ry man. To flirt with Jane and Ma - ry.

man.....

CHO.(Sop. & Con.)

pp

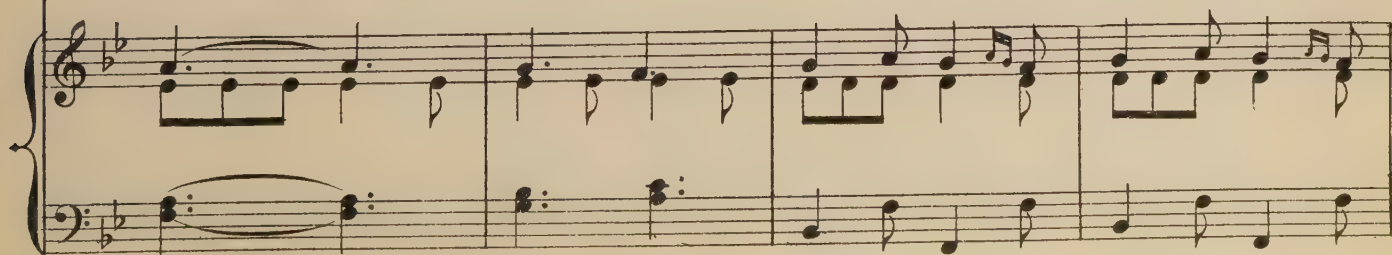
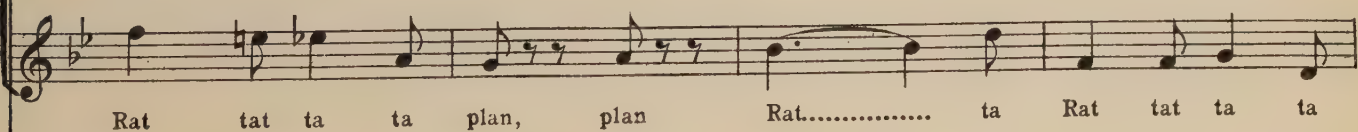
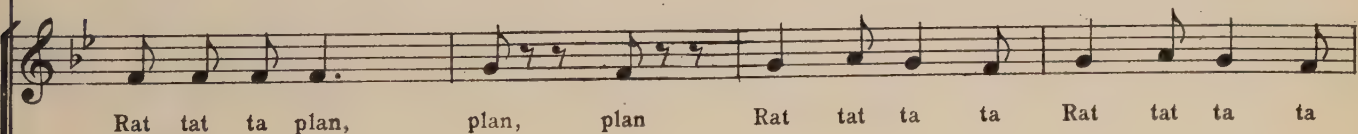
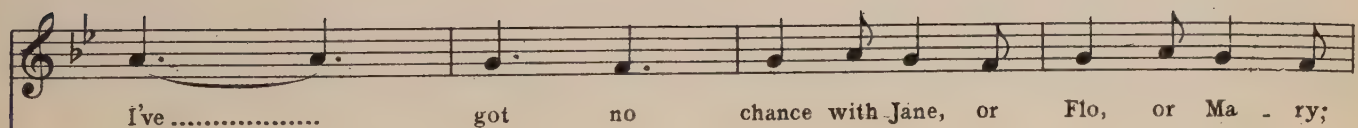
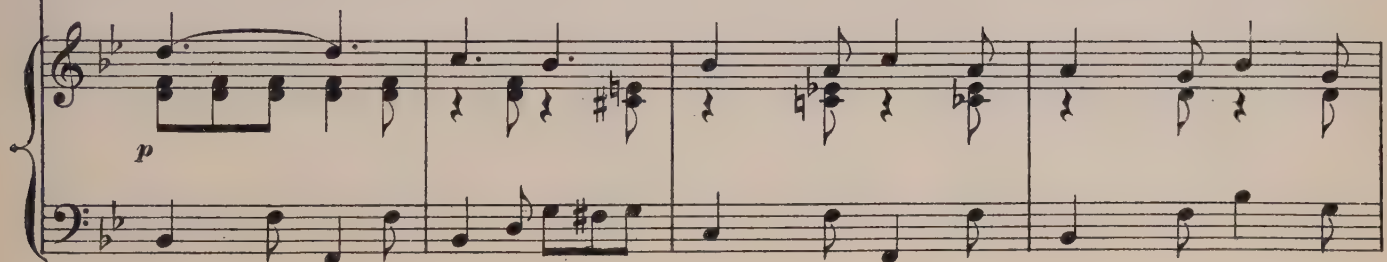
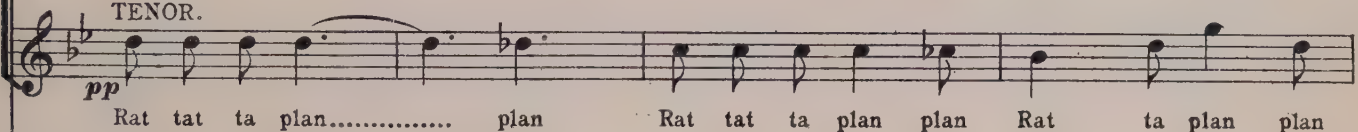
SOLO.



SOPRANO & CONTRALTO.



TENOR.



I..... want..... to hear the mar - tial rat - a - plan I

Rat ta plan plan Rat ta ta plan plan Rat ta ta ta Rat ta ta ta

Rat a tat ta tat ta ta ta ta ta ta ta ta ta

want to be a mil - i - ta - ry man,..... Yes, I

Rat ta ta ta Rat ta ta ta Rat ta ta ta Rat ta plan plan

Rat ta ta ta ta ta ta Rat ta ta ta ta ta ta

Want to be a mil - i - ta - ry man.....

Rat ta ta ta Rat ta Rat ta plan.....

Rat ta ta Rat ta ta ta ta.....

SOP. & CON.
ff I..... want to join the mil - i - ta - ry - ta - ry,

TENOR.
ff I..... want to join the mil - i - ta - ry - ta - ry,

BASS.
ff I..... want to join the mil - i - ta - ry,

ff

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, or Flo, or Ma - ry

I've..... got no chance with Jane, Ma - ry

I..... want..... to hear the mar - tial rat - a - plan, I

I..... want to hear the mar - tial rat - a - plan— To

I..... want to hear Rat a plan, I

unis.

want to be a mil - i - ta - ry man, that is my plan, it is, I

be a mil - i - ta - ry man, that is my plan, it is, I

want to be a mil - i - ta - ry man, my plan, I

1.

2.

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

1.

2.

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

want to be a mil - i - ta - ry man.....

D. C.

No 24.

SONG. (Dolores.)

"HE LOVES ME-HE LOVES ME NOT."

Words by

ERNEST BOYD-JONES.

Moderato.

PIANO.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Moderato.' and the piano part is marked 'PIANO.' with a dynamic of 'f' (forte). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal line enters in the second measure with the lyrics 'A wo - man's love is but a ten - der flow'r, That blooms for one..... a - lone.....'. The piano part continues with a similar rhythmic pattern, providing a harmonic foundation for the vocal melody. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

A wo - man's love is but a ten - der flow'r, That
blooms for one..... a - lone.....

'Tis not a blos - som for an i - dle hour That

soon a - side is thrown.

Winds may be cru - el or the tem - pest blow,

p

Storm - clouds o'er - cast the sum - mer shine, Yet may you

p

find it ev - er bloom - ing In its sweet per - fum - ing,

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It contains the lyrics "find it ev - er bloom - ing In its sweet per - fum - ing,". The piano accompaniment consists of a right hand with chords and triplets, and a left hand with chords and single notes. The key signature has two flats (B-flat major), and the time signature is 4/4.

Dear - est, with - in this heart of mine!

The second system of the musical score. The vocal line continues with the lyrics "Dear - est, with - in this heart of mine!". The piano accompaniment continues with similar harmonic support. The key signature remains B-flat major (two flats), and the time signature is 4/4. The word "affet." is written above the final measure of the piano part.

He loves, he loves me,

The third system of the musical score. The vocal line continues with the lyrics "He loves, he loves me,". The piano accompaniment continues with similar harmonic support. The key signature remains B-flat major (two flats), and the time signature is 4/4.

He loves me not. Ah,

The fourth system of the musical score. The vocal line concludes with the lyrics "He loves me not. Ah,". The piano accompaniment concludes with similar harmonic support. The key signature remains B-flat major (two flats), and the time signature is 4/4.

rit.

ro - - sy pet - als, as ye fall, Say, will my

rit.

a tempo

lot be hap - pi - ness or sad - dest fate..... of..... all.

a tempo

rit.

Andante.

To him a - lone..... my lov - ing mes - sage bear..... In ten - der

mf

agitato.

tone, ah, tell that he my heart a - lone can.... share,..... Ye.... sum - mer

Andante.

winds that....blow..... o'er sil-ver sea or leaf-y shore,..... Ah, say that I shall

rit. **Tempo di Valse.**

love him so..... for ev-er - more.....

Flo-ra, ...

..... Flo-ro-do-ra!..... Of all per-fumes..... di-vine,..... As

god_dess..... we a_dore her..... In her flow - - ry

shrine;..... Her gifts on our Is_land be - stow_ing,..... There

lies in each flow'r gai_ly blow_ing..... A for_tune ne'er end_ing To

maids that are tend_ing The shrine of our Saint Flo_ro - do - ra.

Tempo Im^o

To him a - lone..... my lov - ing mes - sage bear..... In ten - der

mf

tone, ah, tell that he my heart a - lone can... share,..... Ye..... sum - mer

Andante.

agitato.

f

winds that blow.... o'er sil - ver sea or leaf - y shore,... Ah, say that I shall lovè him so..... for ev - er -

rit.

p

- more.

p

pp

Nº 25.

SONG. (Angela.)

"WILLIE WAS A GAY BOY."

Words by

ALFRED MURRAY.

Moderato.

PIANO. *mf*

1. Wil - ly was a day..... boy in a cram - mer's class And Win - ny
 2. Win - ny could - n't speak..... to Wil - ly on his walk, For they were
 3. Wil - ly now is ma - ted, Win - ny is his wife And yet you

p

was a board - er in a col - lege;
strict with her..... and it was need - ed.
real ly need - n't won - der wheth - er

Wil - ly was a gay..... boy for he used to pass His Win - ny
Win - ny used to seek..... to have a lit - tle talk With him but
Such a pair are fa - ted for a hap - py life When both their

in the House..... of Know - ledge.
ne - ver once..... suc - ceed - ed;
lips can tune..... to - geth - er

WHISTLE SOLO.

WHISTLE OFF.

Wil - ly whis - tled coon - like as he stroll'd to school, Al - -
 So she set to learn - ing Wil - ly's lit - tle tune,
 There's a lit - tle ba - by in a bass - i - nette -

- though the neigh - bours thought he was sil - ly, But
 Thought of o - ther notes fit - ting neat - ly;
 Such a pret - ty girl pic - ca - nin - ny;

Win - ny did the tune like, thought it beau - ti - ful,
 When she was re - turn - ing in the af - ter - noon,
 Wil - ly vows that ear - ly will the lit - tle pet

Well, she loved the whis - tle of her Wil - ly When his
 Wil - ly heard his Win - ny an - swer sweet - ly In a
 Learn to whis - tle with a will like Win - ny With a

tune was this.
 tune like this.
 tune like this.

WHISTLE.

The musical score is divided into four systems. Each system includes a piano accompaniment (treble and bass staves) and a whistle line (single staff). The piano part begins with a piano (*p*) dynamic marking. The whistle line features various musical notations, including notes, rests, and triplets (indicated by a '3' over the notes). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

After 3rd Verse Refrain 3 times,
 1st SOLO WHISTLE,
 2nd TENOR OFF,
 3rd ALL WHISTLE OFF.

No 26.

DUET. (Dolores and Tweedlepunch.)

"WHEN WE'RE ON THE STAGE."

Words by
PAUL RUBENS.

Moderato.

PIANO.

mf

We're both on the stage, we two, There's

p

no - thing that we can't do, We're re -

- mark - a - bly fine In a Gai - e - ty line But we

re - vel in Shakes - peare too. My Ju - liet's great, I

know,..... As I pre - sent - ly mean to show,..... While my

friend on the right, Tho' he's ra - ther a sight, Will por - tray Ro - me -

The first system of the musical score. The vocal line (treble clef) contains the lyrics "friend on the right, Tho' he's ra - ther a sight, Will por - tray Ro - me -". The piano accompaniment (grand staff) features a key signature of one sharp (F#) and a 3/4 time signature. The right hand of the piano part includes triplet markings over the first three measures.

- O

The second system of the musical score. The vocal line (treble clef) begins with a long note followed by a dotted line and the letter "O". The piano accompaniment (grand staff) continues with a key signature of one sharp (F#) and a 3/4 time signature. The right hand of the piano part includes a triplet marking over the first measure.

.....

The third system of the musical score. The vocal line (treble clef) begins with a long note followed by a dotted line. The piano accompaniment (grand staff) continues with a key signature of one sharp (F#) and a 3/4 time signature. The right hand of the piano part includes a triplet marking over the first measure.

The fourth system of the musical score. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) continues with a key signature of one sharp (F#) and a 3/4 time signature. The right hand of the piano part includes a triplet marking over the first measure.

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Ah! Ah! Ev - 'ry -

Ah! Ah! Ev - 'ry -

Sing a song of sweet flir - ta - tion, for our style is ver - sa - tile, Ev - 'ry -

Sing of sweet flir - ta - tion, We're ver - sa - tile Ev - 'ry -

_ thing we do is sure to be... the rage, Men - del - ssohn or coon plan - ta - tion,

_ thing..... is sure to be... the rage, Men - del - ssohn or coon plan - ta - tion,

_ thing..... is the rage, An - - - y

_ thing we do... is the rage, the rage, And an - y sort..... of

_ thing..... is the rage, the rage, And an - y sort..... of

An - y sort of im - i - ta - - tion, We'll show what we can do When

An - y sort of im - i - ta - - tion, We'll show what we can do When

im - - i - ta - - - - - tion, We'll show what we do When

im - i - ta - tion, coon - plan - ta - tion, We'll show what we do When

im - - i - ta - - - - - tion, We'll show what we do When

1. we're on the stage. 2. stage. *D. C. S*

we're on the stage. stage.

we're on the stage. stage.

we are on the stage. stage.

we're on the stage. stage. *Fine.* *D. C. S*

2.

In Opera we excel
 Whether Faust or William Tell,
 For I look too sweet
 When I play Marguerite—
 And he plays the Devil quite well.
 Covent Garden is crowded, of course,
 And encores they invariably force;
 We return every year
 And we always appear
 If we're ever so hoarse.

CHORUS.

Sing a song of sweet plantation
 For our style is versatile,
 Everything we do is sure to be the rage,
 Mendelssohn or coon plantation,
 Any sort of imitation,
 We'll show what we can do
 When we are on the stage.

3.

If you should think that's all,
 Just go to St. James' Hall,
 You'll be taken by storm
 When you hear me perform,
 And you won't mind buying your stall
 Madame Patti's out-classed; I'm afraid,
 Sarasatè's quite put in the shade,
 When I sing, people cry
 And some of them die
 When the violin's played.

Chorus.

4.

We are awfully good as a coon
 With a sugary sort of a tune,
 And we don't care one jot
 If the words are all rot
 If they just take a turn on the moon.
 A cake walk then we'll do
 And we sing about Dinah or Sue,
 For we really don't know
 What we're singing and so
 We just leave it to you.

Chorus.

Nº 27.

SONG. (Dolores)

* "THE ISLAND OF LOVE"

Words by
AUBREY HOPWOOD.Music by
IVAN CARYLL.

Tempo di Valse.

PIANO. *f*

pp

Far a way..... on the ocean of

p

sun-shine and foam..... Sail'd, one day,..... lit - tle

Cu - pid, in search of a home,..... Paus'd to hark.....

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The lyrics are 'Cu - pid, in search of a home,..... Paus'd to hark.....'. The piano part consists of chords in the right hand and single notes in the left hand.

..... to the song of the mur - mur - ing dove,..... Moor'd his

The second system continues the melody and accompaniment. The lyrics are '..... to the song of the mur - mur - ing dove,..... Moor'd his'. The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support.

barque..... on the won - der - ful Is - land of Love..... There are

The third system of the score continues the piece. The lyrics are 'barque..... on the won - der - ful Is - land of Love..... There are'. The musical notation shows a continuation of the melodic and harmonic lines.

ships that steer for that har - bour clear, Sail - ing chee - ri - ly, Sail - ing

The fourth and final system on this page concludes the musical phrase shown. The lyrics are 'ships that steer for that har - bour clear, Sail - ing chee - ri - ly, Sail - ing'. The score ends with a final cadence in the piano accompaniment.

chee - ri - ly, And they make their way to the sun - lit bay Of the

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), indicating G major. The tempo is marked with a 'V' (Vivace). The lyrics are 'chee - ri - ly, And they make their way to the sun - lit bay Of the'.

fai - ry - land and the rose;..... There are some that sink on the

The second system of the musical score. The vocal line continues with the lyrics 'fai - ry - land and the rose;..... There are some that sink on the'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

rock - bound brink, Sail - ing wea - ri - ly, Sail - ing wea - ri - ly; And a

The third system of the musical score. The vocal line continues with the lyrics 'rock - bound brink, Sail - ing wea - ri - ly, Sail - ing wea - ri - ly; And a'. The piano accompaniment continues with a steady rhythm.

few that reach to the gol - den beach Where the o - range blos - som blows—

The fourth system of the musical score. The vocal line concludes with the lyrics 'few that reach to the gol - den beach Where the o - range blos - som blows—'. The piano accompaniment ends with a final chord.

Ah! Far a - way..... on the o - cean of sunshine and foam.....

SOPRANO.
Ah! Far a - way..... on the o - cean of sunshine and foam.....

TENOR.
Ah! Far a - way..... on the o - cean of sunshine and foam.....

BASS.
Ah! Far a - way..... on the o - cean of sunshine and foam.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

..... Sail'd, on day..... lit - tle Cu - pid, in search of a home,.....

Paus'd to hark.....to the song of the mur-mur-ing dove.....

..... Moor'd his barque.....on the won-der-ful Is-land of

Love.....

Ma-ny the ship that starts..... In

care of a man and mai - den, Bring - ing back ach - ing hearts,.....

..... A - wea - ry and hea - vy la - den; Ma - ny a ves - sel

gay,..... All heed - less of care and sor - row, Steer - ing from

port to - day..... Comes back a wreck to - mor - row.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

Far a - - way..... to the heart of the sil-ver-y seas.....

ff

I have sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

She has sailed..... on the wings of the whis-per-ing breeze,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

Steered by hope,..... and the note of the wel-com-ing dove,.....

I have won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

She has won,..... to the won-der-ful Is-land of Love.....

I have reached the Is-land, the Is-land of Love, To the

She has reached the Is-land, the Is-land of Love, To the

She has reached the Is-land, the Is-land of Love, To the

She has reached the Is-land, the Is-land of Love, To the

Land of Love.

Land of Love.

Land of Love.

Land of Love.

Presto.

8.

8.



